

405 LIVES!

405 ALIVE

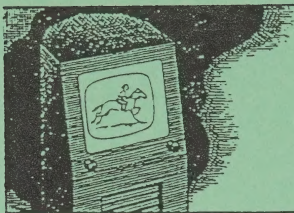
THE VINTAGE TELEVISION MAGAZINE THAT KEEPS 405 ALIVE

IN THIS ISSUE:

Your Letters	4
Television Newsreel.....	9
Index to issue 1 to 12 ...	12
Picture Page	17
Television Bookshelf	19
TV on the Silver Screen ..	21
New authors	22
Illuminating (colour) TV .	23
1938 Radio Show	26
The PCB Hazard	27
Interlude Films	29
TV Heaven	30
Reels of Fortune	31
Dallmeyer, the lens makers	33
Potted Test Card	34
In the Workshop	38
Nostalgia via cable & sat	40
A Pre-War Schedule	42
Notes & Queries	44
Strange but True	45
Market Place	53

ISSUE 14, April 1992.

Editor Andrew Emmerson, G8PTH



FROM THE EDITOR ...

Christie-Davies's Theorem: If your facts are wrong but your logic is perfect, then your conclusions are inevitably false. Therefore, by making mistakes in your logic, you have at least a random chance of coming to a correct conclusion.

Nostalgia, they say, is not what it used to be. No doubt this all part of the deterioration of society, the decline in values, etc etc.

What a load of waffle! These are the good old days you'll be looking back on in future. I'm not even sure there is a healthy form of nostalgia, especially if it becomes an obsession. Of course, 405 Alivers take a level-headed attitude to the past and can be relied upon not to get to engrossed in the past.

But... I'll be honest and I'll admit I too can look back on halcyon days just like anyone else. Whether everything in the garden was rosy then, however, I am not sure. Indeed, on thinking this over, I can almost argue that this nostalgia is a kind of masochism, an expression of what the French call the English disease, a kind of perversion. Now before you think I am changing the subject to something else, let me re-assure you I am talking only about our enjoyment of old televisual (and radio) entertainment.

Looking back, we can certainly identify good points in the broadcast entertainment of those days (whenever they were). It was simple, it was innocent and the production values were generally remarkably good, considering the technology and budgets available. But did we enjoy it at the time? Were we satisfied? I think not.

I would argue that people were permanently dissatisfied. They hated the stuffiness of the BBC, the boring music heard on the Light Programme, the formality of children's programmes. Watching ITV and listening to Radio Luxembourg was much closer to what we really wanted, a sort of "naughty but nice". What we really wanted was the real hit parade music of America, the exciting TV programmes they had there and most of all, colour TV! But these were either out of reach or severely rationed. Rationing - that's another thing people look back on with nostalgia but it wasn't much fun at the time. Nor was petrol rationing in 1956, at the time of the Suez crisis. Was it really fun to have to cycle everywhere because you couldn't afford the bus or train fare? Was it really fun not to be able to afford to buy the records you wanted, to have to make do with a rented or second-hand TV that was always going wrong?

No, it wasn't. Those halcyon days of childhood were really make do and mend days. We have come a long way from then. Living standards have

improved beyond all recognition. Even in the mid-sixties an hour reel of audio tape cost 27s 6d, more than fifteen times the price of a pint of beer. A video recorder cost almost as much as a small car. Even an audio tape recorder was not cheap. Home entertainment has got a lot more affordable. We now have colour TVs, the ability to make a permanent recording of any TV or radio programme we wish, we even have four channels of TV entertainment, wall-to-wall pop music, 24 hour broadcasting. We have a much wider choice of food and of goods in the shops. In fact we have come a long way since then. So why are we hankering for a golden era, a black and white era once more? Surely we would not really like to go back to the deprivations of that time?

Well, I'm putting it down to perversity. It's highly convenient for us to enthuse about the "good old days" when we can do at arm's length, at this distance in time. It's fun and it's safe, perhaps even harmless. Do you agree? You *must* have an opinion, so why not tell us? Oh well, that's enough deep introspection for one session.

Oh no it isn't! But let's change the subject. Music can arouse great passions. It can also soothe the savage beast, or so they say. The power is music is thus not in doubt; after all, most of us have a favourite song. Often music can bring back memories of happy events, indeed you may well associate a particular tune with a person, place or occasion. Whatever it is, it is something entirely personal and private, something very difficult to explain to anyone else. And even if you are not "musical", even if you know nothing about music (except that the black notes on a piano play louder than the white ones, as Dudley Moore so vividly demonstrated on a programme whose title I've sadly forgotten), this doesn't matter. We can all enjoy music.

Occasionally, it does strange things to us too; it can actually move us. I was struck into writing along these lines this very morning, less than an hour ago. I cannot bear silence in the house, yet I don't want distraction "during working hours" while I'm desperately trying to write something creative. So I tune into the almost uninterrupted classical music of the Third Programme (OK, Radio Three) which is restful and pleasant, even though I would not regard myself a great classics fan.

And this morning something hit me. There was a melody I genuinely had not heard since 1956 or 57 and what memories it brought back. It was the rather mournful music which introduced one of my favourite TV programmes of the time, **The Railway Children**. What an impact it made! I never knew the name of the music but I now know it was one of Grieg's *Symphonic Dances*. Silly thing really, but it made my morning.

Several of our readers, I know, take a deep interest in the music used on television. One is researching the background music used in **Television Newsreel** and **Children's Newsreel**, and these short pieces of "library music" turn up time and again in newsreels, programmes and even in TV commercials. Membership of the Robert Farnon Society and British Light Music Society is recommended, I'm told. If music is one of your interests at any level and if you'd like to be put in touch with fellow enthusiasts, just drop me a line with a stamp so I can forward your letter.

And now, let's get on with what you really paid your subscription for...

Andy Emmerson

VOLUME 1 REPRINT AND OTHER BACK NUMBERS: A STATEMENT

Issues 1 to 4 are being reprinted as a single issue in our current style. Production has been delayed but it will be ready by the time you read this.

There were many interesting articles in this first volume and this will be a good opportunity to have them all together in the newer, handy-sized format. The more glaring mistakes have been corrected and new knowledge added where available. Some additional material and some period advertisements and pictures have been added to make this an invaluable addition to your bookshelf.

The all-in price (post free) is just £5. Publishing is a risk business so 100 copies will be printed. Once they are sold they will not be available again until stocks fall low enough to warrant reprinting and the price will probably go up then - sorry! So you had best secure your copy now. Please write **reprint** clearly on your letter and enclose cheque or postal order for £5. Add £1 for overseas postage.

Cost economics affect the other back numbers as well. At the moment there are small stocks of all issues except no. 12. Once these sell out they will not be reprinted until a couple of dozen people have ordered copies. As an alternative, you will be able to borrow copies (against a returnable deposit) and then make photocopies locally. I hope this offers readers a better service. [AE].

LATE AGAIN!

Apologies - this issue is going out later than expected. This was to accommodate some late articles and advertisements. Thanks for your understanding.

LETTERS, WE GET LETTERS ...

Any letters or parts of letters not intended for publication should be marked as such, otherwise we'll publish and be damned!

From Barrie Portas, Waltham:

Seen for sale recently: early 1960s Videosphere television set, on stand. Priced at £1,200.00 or near offer. Does anybody know anything about these sets?

(For example, like are they gold-plated inside? How on earth does on justify a price like that!?)

I remember watching the

Coronation in 1953 on my uncle's TV. I was around 12 years old at the time. The front room of a 1920s terraced house seems in memory to have been jam-packed with people. The youngest sat on the floor, the grown-ups making use of a variety of chairs.

I talked to my uncle a few weeks ago to see if he could remember details of the set. Apparently he had bought the television for the Coronation, it being a Ferranti projection console. Although it had behaved itself for the actual Coronation service, it did break down quite often. In the end the shop took it back and gave my

uncle a more conventional set.

One of the selling points of the projection set was that it was cheaper to replace the light source than to replace a cathode ray tube. *(Can someone explain this in more detail please!?)*

I remember around 1955 one of our neighbours had a 14" Peto-Scott. The two programmes I remember are "Amos and Andy" and "The Cisco Kid". Our first set was around 1957, a 17" Sobell from Radio Rentals, which we had until the mid 1960s.

I bought the Etronic projection TV advertised in *Good Home Wanted*. Dating from the early 1950s, the set is small for a projection TV. It looks like a large cabinet but the lid lifts up and the mirror and screen emerge on a hinge. I will do a write-up at a later date. I also found two 1950s colour filters for the TV screen, in their original packet.

I have just purchased a 17" Pye Continental and an early 1950s 12" GEC. The Pye is in black with gold trim, designed by Robin Day c. 1957/58. It has twin speakers, printed circuit chassis and radiant tube/screen. I have been offered a 1952 Philips projection set and a bakelite set still to be negotiated. Recently sold in a southern auction was an HMV model 902 television and radiogram in excellent condition. It had been bought by a Hampshire couple for their wedding in 1938; it realised £880.

Well, someone got a bargain, didn't they? Presumably not a 405 Alive reader, otherwise we'd have heard. There are very few pre-war TVs coming on the market nowadays.

From Michael Long, Ash Vale:

The BBC say they are missing several

episodes of **Hancock's Half Hour**, but an editorial in a recent Tony Hancock Appreciation Society newsletter said: "There are more shows that I KNOW exist, e.g. *The Wrong Man* (tx 6.3.59) and *The Horror Serial* (tx 23.1.59."

I queried this with him and discovered he has frequent calls from the BBC asking whether he has found the episodes. Apparently the BBC know that they did not destroy them! The two episodes sound very good from the audio recordings that survive. In *The Wrong Man* Tony Hancock gets drafted into an identity parade and everybody recognises him. While *The Horror Serial* pays tribute to Quatermass and the Pit as Hancock finds something curious in his garden and is convinced that it's a Martian spaceship. ("Achtung - that's Martian for Acton"). Quatermass is not mocked in any way by the episode.

Very interesting... I cannot comment on these particular episodes but I can say that Hancock was probably the most popular programme stolen from the BBC! Quite a few 16mm cine buffs will admit under pressure to having episodes of Hancock in their collection, and given that this was a hugely popular show in its day being able to show a Hancock to your friends on your home projector was guaranteed to impress them.

I gather a lot of damaged, sub-standard and even perfectly good 16mm telerecordings used to be filched by technicians from TV studios (or from the skips at the back door), and of course there was a ready market from collectors who would not ask questions.

Of course, we collectors are most grateful to them now, and even the BBC and National Film Archive are as well: they have extended a full amnesty for people who return old programmes and will even give

you a letter entitling you to keep the film after it has been copied for the archives. (Contact me in confidence if you want to get in touch!)

So it is highly likely that "lost" episodes do indeed survive but it is quite another matter getting the current owners to advertise the fact. Personal film collections are a very private matter and I have heard of several collectors who are extremely possessive and unco-operative.

Another possibility is that the programmes were sold to other TV networks and have filtered back to this country. I have a 1960s BBC programme that returned from East Germany. Several episodes of Hancock which I have seen have been edited down to 25 minutes, presumably for use on a commercial network (perhaps even RTE in Ireland?) So be of good cheer, these missing Hancocks may yet turn up in time. [AE]

From Peter Matthews, Old Heath:

Up to now all the 405 and dual-standard sets I have collected have been valved, but last week I bought a Philips dual-standard portable for £5. It's a portable but larger than today's portables. It gives an excellent picture and uses 12 volts or mains. I was surprised how fast it warms up; I would say it is mid-to-late 1960s. I should be interested in finding out how many 405 sets were transistorised as I imagine it is very few.

Your set sounds like the Philips T-Vette (also made as the Pye Gypsy) and is a generally reliable if not exactly stylish set. Other solid state portables are indeed few and far between; the only others that come to mind are the Perdio Portorama (British, single standard 405) and the Sony TV9-306 and TV9-90 sets (Japanese and both dual-standard).

All three are highly collectible but turn up at around £20 in junk shops and at boot sales. Have I missed out any others? [AE]

From Peter Frei, PO Box 500, Brimfield, MA 01010, USA:

I have two English-made TVs, a Marconi VT50A and a HMV model 900. I would appreciate any information on these sets.

... and would doubtless repay any photocopying and postage costs. It's amazing how these pre-war TVs keep on coming out of the woodwork. Peter is a new subscriber and he is the second new reader in a month to have a pre-war set. It convinces me more and more that 200 of the 20,000 sets made before the war have survived. One per cent, that's not bad!

From Ray Whitcombe, Kingsbury:

On the subject of VCRs suitable for 405 line record/replay, may I add the Sharp VC-482H to the list? This machine is about seven years old and thus is also "user-friendly". The Philips N1500 also works well, although since there are rubber belts in the servo loop, it takes some time to settle after an interference "splash".

I have found that Colomor Electronics of 170 Goldhawk Road, London have some new Philips A49-11X CRTs in stock (at a price - £89) and they also are very good for wireless and TV valves.

From Mike Leeston-Smith, Johannesburg:

I had no idea that anyone was interested in TV before 1970, and congratulate you on **405 ALIVE**, a fascinating magazine.

My real reason for writing is to correct an error in "Illuminating Television" by Dicky Howett. Dicky has correctly quoted everything and painted a very real and accurate picture, with only one error. I was never **head** of TV Lighting at Alexandra Palace, and as far as I know Sammy Sampson was the only head during my time on that job. I was one of many and although never sure of who was where on any particular date, would mention some of those senior to me. Bob Gray, Eric Monk, Derek Lightbody, Gerry Millerson, to name a few. A later Head of Lighting I knew well was Phil Ward, who has since written many articles on the subject and communicated with me in South Africa.

Lightbody pioneered some unusual techniques for keeping the contrast ratios low for the CPS Emitrons; he rigged a 2kW spotlight at one end of a long barrel and fired it into a wide reflector at the other end, this created a sort of soft spotlight on the actors.

We asked Wilfried Meier in Germany how sales of his modulator were going. Not bad, came the reply ...

So far I have received six orders from Britain. Altogether 32 units have been made and sold.

I have acquired some interesting new sets lately.

1. A "Leningrad T2" made in 1951 in East Germany for the Russian market. It is on 625 lines, 31cm round picture tube and looks like the pre-war German E1 set.
2. Philips projection receiver VE 2600.
3. Philips TV model TX 400.

4. Experimental TV receiver with round, green tube. Unknown manufacture but English valves.

I have been restoring a pre-war Marconi 707 TV for a collector. It is now finished and works superbly. It was a lot of work, though, and I had to replace the mains transformer (EHT), the line output transformer and some capacitors. If you like, I will write a report for **405 Alive**.

Thanks, Wilfried. Of course we would like a description of the work you had to do on this old set. Your other "new" receivers sound very interesting too. The British set with a round green screen is probably a home-made example. Many firms made kits of parts for the home constructor after the war, and many of these kits exploited the large number of surplus radar tubes which were available in those days.

Edward Nowill says a 1936-model HMV mirror-lid TV was sold in a London antique phonograph dealer's shop recently for £200. Sounds like the buyer got a bargain, but the dealer was adamant there was no demand for these hulks, which only cluttered up his shop. But if you think that's amazing, just read this next letter. It convinces me more and more that at least ten per cent of pre-war TVs survive...

From Peter Matthews, Old Heath:

I have stumbled across a goldmine of old sets!

In fact I was asked to do an interview on local radio and talk about the history of radio and TV. After I finished the telephones began to ring at the station and I was invited to see someone's "workshop

remains" and to help myself to anything I wanted.

The "workshop" belonged to an electrician who did wireless and TV repair as well as car repairs. It consisted of three large rooms full, which had been untouched for many years. The first room had fairly modern stuff in it, a colour 625 line set, a b/w 625 set, then a late 50s cabinet model turned up as well as a bakelite set. Then the interesting stuff emerged. First a "just post-war" HMV console single-channel with an oil-filled magnifier bulb screwed to the front; all the remaining sets I found were single-channel made for Band I channel 1. Next came a combined radio and TV made by Philips, again late 1940s.

Then bingo! A Bush TV24, some woodworm but that was soon treated, then the highlight of my find, two pre-war sets, one HMV with 5" tube with bad woodworm but otherwise OK, the other a console model which weighs a ton (not literally). Also I found various wireless sets with such gems as the classic sunrise fret models and early battery sets. Amongst the large amount of rubbish a GPO battery turned up as well as Band III TV converters, 78rpm records, valves, brass light switches, various old books and magazines - the list could go on for ever.

It took five car loads to get it all home and it has set my work out for quite some time yet. I believe what I left behind was cleared by an antique dealer and the shed was to be demolished to make way for a modern building. It's amazing what can be found at the bottom of people's gardens and in old sheds. I was lucky this time to reserve these items but maybe another time someone else will hit the jackpot!

Well, who's a lucky boy then? Seriously, this formula could be

repeated time and time again. Local radio stations are always keen to do programmes on unusual hobbies and it won't cost you a penny. I myself have done pieces for Radio Five and BBC Radio London, but they did not achieve anything like Peter's luck. But who knows next time?

There are certainly still hoards of old TV equipment around. A year ago I was invited to make an offer (unseen) for a house full of 1950s TVs belonging to a TV engineer in Boston who had passed away, but obviously my offer was too low. Why not track down your local corner TV shop that's run by an old-timer and ask if he has any junk? [AE]

From David Looser, Ipswich:

I've now had the opportunity to try out my standards converter with real pictures. In the main I'm very pleased with the results, there is no sign of "contouring" despite the use of only 6 bits. Nor are there any apparent problems caused by the lack of a low-pass filter. On the other hand the lack of interpolation does cause serious impairments in some pictures. It's not circles and sloping lines that are the main problem, but near horizontal fine lines - especially if they are moving. The worst effect is caused by a zoom shot of a grid structure where the horizontal lines appear and disappear as they move up or down the raster.

I've therefore decided that an interpolator is essential, I've designed a two-line linear interpolator but I know that the BBC and IBA opted for 4-line interpolators on their digital converters. I am trying to get hold of a couple of BBC research reports from the early 70s on this subject with the hope that I can use the information to design an optimised 4-line interpolator.

TELEVISION NEWSREEL

A-R LIVES

The emblem reproduced from a Christmas card below looks familiar, doesn't it?

Happy Holiday from



Associated-Rediffusion Television Productions Limited

and

**TERRA
FIRMA**

Well, needless to say, I couldn't resist finding out more. There is, I believe, a residual company called AR-TV which looks after things like selling old Rediffusion programmes following the loss of the franchise in 1968. So what was the relation of this new company to the old A-R TV or even AR-TV?

None at all, I learned. The new firm is a production company owned by amiable lunatics Victor Lewis-Smith and Paul Sparks - they wrote the book **Buygonies** and supplied the "Vintage Television Logo of the Week" on the otherwise unlamented **Club X** programme. Indeed a new series of **Buygonies** is being made for the BBC. But why this name?

Victor explained it had a good ring to it and a touch of class; most people considered Associated-Rediffusion a very worthy company. A check at Companies House proved that no company of this name had traded for many years, so there was no objection to using the name. The spinning star emblem was reversed (did you notice? I didn't!). Hmm..., does anyone want to revive ATV, TWW, Southern or even Teledu Cymru now?

CZECHOSLOVAKIA

On 2nd February your editor had a visit yesterday from a chap from Ostrava: he has just quit his job as head of technical operations at Moravian TV. Now he's on a British Council four-week course learning about the British way of making TV programmes, and hopes to work on a cable channel or as an independent producer when he goes back to Czechoslovakia.

He told me a "TV pioneer" in Ostrava built a 405 line receiver many years ago and received British programmes by sporadic E on occasions until a local band I transmitter opened up and blocked the airwaves.

He also explained that a massive conversion exercise has started in his country. Their next TV transmitter to be built (in Bratislava) will transmit PAL G colour and sound. All Czechoslovak television will migrate from SECAM to PAL, but because of the cost, it will be phased over 10 years. While modern sets can handle both PAL and SECAM colour and any sound sub-carrier, there are also some Russian-made single-standard sets in use and their owners will be reluctant to scrap these straightaway.

I was able to tell him that his country was one of the few to adopt 405 lines (just!). The magazine **Television & Short-Wave World** (August 1938, page 469) reported that the Czechoslovak Ministry of Posts had built a 405 line TV transmitter. Public televiewing rooms were to be opened in Prague. Perhaps he can make some enquiries and say what really happened.

ARCHIVE NEWS

You can find **TV Zone**, "The Monthly Magazine of Cult Television" in most newsagents and it's usually a good read. The April issue (no. 29) reports that the BBC has discovered footage from the 1961 sci-fi drama series **A for Andromeda**. "The opening titles for episode 2 already existed (and were shown on Channel Four), but the newly unearthed material consists of the last two reels of a telerecording of episode 7 (*The Last Mystery*). This amounts to 1,400 feet... about 15 to 20 minutes' worth."

This is great (well, fairly good) news for your editor, who thought this was the scariest programme he ever saw on TV. Presumably the complete series still exists, as faint electro-magnetic radiation, winging its way ever further out into deepest space. Can anyone send out a mission to catch it?

Also in this issue is the first of a multi-part series featuring **The Quatermass Experiment**. This gives details resumés of each episode as well as publicity stills (one of which includes an Emitron camera). Good stuff.

CAMERA QUERY

How many pre-war Emitron TV cameras have survived? That was a question that came up recently when an insurance value had to be fixed for exhibiting one of these rare birds at this year's **Video Show** in London. As there's no way you can buy a replacement on the open market, it's a difficult task to set a figure for the value but I believe £100,000 was settled on.

Assume around 24 cameras were made; this figure may or may not include those made for France and re-badged by (I think) Thomson. So where are they now?

The Open University has one (serial number 2) on a dolly, the BBC has two, one in the Camera Test Room at the TV Centre and one (on semi-permanent loan) at Bradford and there is one at EMI. An informant who prefers not to be named

shell of one and there is another shell.

In addition the tube alone of one is at the Museum of the Moving Image (MOMI) in London; it originated with the former IBA Broadcasting Gallery collection which went to Bradford. This tube is thus on loan from the Bradford museum, which has three other of these tubes.

But are there any more tubes or complete cameras? Please write or phone your information in time for the next issue. On page 46 of this one we are pleased to include an extremely rare picture (previously unpublished) of a prototype Emitron camera at Hayes.

THAMES CAMERA COLLECTION

The so-called Thames TV collection of cameras, assembled by Bob Warren (who deserves everyone's thanks for this), is now on loan to, and stored at, the Bradford museum. It contains a total of 40 historic camera chains, including:

Marconi Mk III, IV, VI, VII, VIII and IX, plus the "coffin" colour camera;
Pye Mk 3, 4 (CCU only, no head), 5, 6 and 7;
Philips PC60 and PC80;
EMI CPS Emitron, two miniature CPS Emitrons, Mk 201, 203, 204, 205, 206, 207, 2001 and 2005. Bradford also has a 2008, which is not from this collection.
Marconi mobile monoscope, Pye rack-mount monoscope.

Bradford is particularly keen to add certain camera types and tubes, specifically the Super Emitron, the Pye Photicon and early domestic video cameras.

RADIO NEWS

If you enjoy wireless as much as television, you may wish to join ORCA, the Old-Time Radio Show Collectors Association. This remarkable organisation is run by Barry Hill who has a tape collection (allegedly) larger than the BBC and the National Sound Archive put together. For £3.50 a year you can belong to the association, which will bring you a newsletter (**Tune Into Yesterday**) and access to the ORCA library of British and American radio recordings. A lot of these tapes date back to the 40s and 50s and you can borrow the cassettes for just £1.20 a time. Further details in return for a SAE to Barry Hill, ORCA, 4 Prospect Terrace, Farsley, Leeds, LS28 5ES.

AERIAL VIEW

It is a source of never-ending wonder - to your editor at least - how many VHF television aerials are still to be seen. In some cases, they are not that old. New GLC-built housing developments in London were still being equipped with an "X" for Band I and a "toastrack" for Band III on their communal aerial system well into the 1980s, no doubt because one little old lady might wish to bring her old 405-line telly into her nice new council flat. Or was it because nobody had issued an instruction to cease providing VHF aerials. One thing is certain: those installations will last a long time, because the GLC insisted the poles that help the aerials aloft were painted or tarred both inside and out!

VHF TV aerials are also very common to this day on council estates, at least here in Northampton they are. My friend Dave H. has a theory that the owners are too mean to put up a UHF antenna (!) and in truth you can usually get a usable UHF picture from a VHF antenna. Note that many of these VHF arrays are on free-standing poles, because the council would not allow any fixtures to its property.

In "fringe" areas (such as mid-Wales and much of Scotland) you can still see monstrous four-element band I aerials. Riggers tell me it was a **real** man's job to get them up there (they were heavy as well as huge), and no-one for sure is going to go up and take them down again.

Well worth looking out for are the odder types of aerial. The loop halo seems very common in London for some reason, while the "fishbone" yagi (with the elements angled at 45 degrees instead of at right-angles to the boom seems especially popular around Shrewsbury and the West Midlands. Far less common was a semi-parabolic reflector to a single Band III dipole that I saw in York many times (but has now gone). Why not keep your eyes open and photograph anything unusual?

405 ALIVE

Contents of issues 1-12

ISSUE 1, March 1989.		Notes and Queries	30
Your Letters	5	Strange but True	32
Farewell to 405	7	Feedback	32
Farewell 405 Lines	10	Cathodeon monoscopes	36
(Not very imaginative, are they!?)		Transmission Standards	37
Test transmissions of the Sixties	11		
Founder subscribers	12	ISSUE 3, September 1989.	
Preserved transmitters	13	Your Letters	49
TV Topics	13	News	52
Keeping track of your collection	14	Researching Old Programmes	54
Strange but true	15	Bristol over-the-air educational TV	55
Notes and Queries	16	BBC Test Card Music - part two	57
Help!	16	Trade Test Nostalgia	58
Market Place	17	Musical items	60
		Cleaning and restoration	63
ISSUE 2, June 1989.		DX-TV Vintage Style	67
Your Letters	21	Colour TV experiments	68
405 Line TV in Ireland	23	Television Bookshelf	70
Programme material for sale	24	Notes and Queries	71
Days out	25	Strange but True	72
Test Card Topics	25	Test Card Saga	73
Television Bookshelf	28	Feedback	76
BBC Test Card Music - new series	29	The Baird monoscope	78
		Transatlantic TV Signals	80

ISSUE 4, December 1989.

Your Letters	84
Software news	86
Picture Page	88
Technical news	90
BBC Trade Test Colour Films	92
BBC Test Card Music - part 3	94
Christmas on BBC-TV	97
Monday's Newcomers	101
Express advertising	101
The Story of G3CTS	103
Memoirs of a Telecomms Engineer	105
Strange but True	112
In My Workshop	113
Feedback	114

ISSUE 5, January 1990.

Your Letters	3
Feedback	12
Picture Page	16
Book review	19
Trade news	21
Technical news	22
The Test Card and the Telly Shop	22
Reviving a pre-war TV receiver	24
Servicing valve receivers	28
The Chimes of Big Ben	33
Tales of old TV	34
Simple 405-line Pattern Generator	34
Strange but True	39
Notes and Queries	40

ISSUE 6, April 1990

Your Letters	3
Snippets	8
ITA Test Transmissions	9
My Career in TV	11
Reviving a Pre-War TV	12
Video and Book Reviews	14
Camera Registry News	18
Taylor-Hobson's Choice	20
25 Years of the Post Office Tower	22
Cable TV in the Valve Era	25
Swash and Buckle	29
Running an ITA Station	31
The ITV Network	33
1968 - Year of Change	34
Back to the Fifties	35

For Adults Only!	37
Return to the Radio Show	38
Feedback, Strange but True	39

ISSUE 7, July 1990

Your Letters	3
Television Newsreel	7
TV Collecting, USA-style	11
Music hath Charm	16
"Vintage" articles index	17
Picture this!	19
Pye-eyed	22
Picture Page	23
Book Review	26
Dual-standard Receiver	27
441 Alive	31
Television Standards, 1943	33
History in the Making	33
Strange but True	35
A Different Regional Opt-Out	36
Collectors and Their Collections	37
Notes and Queries	37

ISSUE 8, October 1990

Your Letters	3
Television Newsreel	9
Book Reviews	14
The 4-0-5 Special	17
(Scottish) Musical Notes	17
Cannonball	18
Teletalk	20
Converter News	24
Pye-Eyed Again	25
441 Alive	26
1950s Radio & TV Interference Work	27
Reviving a Marconi 707	31
Test Card C and All That	34
Tales of Old TV	36
Converting the Standards	37
Collectors and Their Collections	39
Lucy's Lost Treasure	42
British TV Series to look out for	44
A Visit to Alexandra Palace	45
Video Recording Notes	48
Fine Adjustment	49

ISSUE 9, January 1991

Your Letters	3
--------------	---

Television Newsreel	8
Picture Page	10
Book Reviews	12
The End of the Line (ITV in Wales)	15
The BBC Television Symbol	19
Conservation and Restoration	20
The Really Live TV Show	23
Fond Memories of Midlands ITV	24
Black Hill	27
441 Alive: E1 Sales Leaflet	31
The Station Logo as Art Form	35
The Argus Story	37
Converter Forum	41
Trade Test Films	42
Teletalk	48
Collectors and Their Collections	51

ISSUE 10, April 1991

Your Letters	3
Television Newsreel	7
Picture Page	11
The Not-so-new Adventures of Charlie Chan	14
Pirate Television	18
ITC's Heritage Collection	21
Scottish Television	24
The TV Dinky Supertoys	34
Teletalk	37
Taylor-Hobson's Choice	38
The Mystery of Channel 14	40
441 Alive	41
Test Card Potted History	45
Sutton Coldfield Saga	46
Servicing in the Sixties	50
What's an Ion Trap	54

ISSUE 11, July 1991

Your Letters	3
Television Newsreel	6
Picture Page	11
USA Report	14
Quatermass Re-experimented	17
Trade Test Memories	19
Back to the Fifties	20
Pages from the Past	26
Pre-war HMV 900	29
HMV & Marconiphone 5" sets	34
Teletalk	36
Modulators	39
Test Card Potted History	46
Recording notes	49

Notes and Queries

54

ISSUE 12, October 1991

Your Letters	3
Television Newsreel	7
Picture Page	11
The 405 Interview	13
Twenty Questions, our quiz	18
Theme Tunes on Singles	19
The Telcan Story	22
Grove Familiar	24
Small Screen, Big Screen	25
Teletalk	26
Television in Belgium	28
405 Line Receiver Design	31
Autumn 1955 Colour Tests	36
CRT Data	46
Recording Notes	52

**THIS SPECIAL
WINDOW
STICKER
WILL MEAN
EXTRA BUSINESS
FOR YOU**

**SEND FOR
YOURS NOW!**



■ ■ ■ ■ ■ FILL IN COUPON TODAY ■ ■ ■ ■ ■

■ **TO: WESTWARD TELEVISION LTD.**

■ Derry's Cross, Plymouth

■ Please send me **FREE WESTWARD TELEVISION**

■ Stickers for display purposes.

■ NAME.....

■ ADDRESS

■

■ ■ ■ ■ ■

SUBSCRIPTIONS:

The Steering Committee formed at the Inaugural Meeting, met on January 25th and amongst the matters resolved was that of Membership Subscriptions.

Two rates were fixed:-

Ordinary membership.....£10

Unwaged membership.....£5 (more if you wish!!)

As subscriptions will form a major part of the revenue in the early stages, it would be appreciated if you would complete and return the form below, together with the appropriate payment. A receipt will be issued forthwith.

* * * * *

RESTORATION AND EXHIBITION:

This year's 'Hands on' Exhibition in Bo'ness will open on Saturday, April 11th with the two themes 'Film and Media' and 'Computing' (more details later). The following artefacts are in need of attention BEFORE the Exhibition opens:-

TV CAMERAS

3 no. PYE LYNX.....TO BRING UP TO SPECIFICATION

PYE VIDEO CONTROL PANEL.....TO BRING UP TO SPECIFICATION

TV MONITORS

3 no. 14".....TUBES TO BOOST

2 no. 26".....CHECK/REPAIR, AS REQUIRED

VIDEO RECORDERS

3 no. VHS.....CHECK AND REPAIR BEST ONE

RECEIVER PROGRAMMES

MAKE 2-CHANNEL SIGNAL GENERATOR, WITH MODULATION FROM ENDLESS TAPE

WORKSHOP TEST EQUIPMENT

AVO's, SIGNAL GENERATORS (RF & AF)

CRO's, POWER SUPPLIES etc.....CHECK, REPAIR AND MAKE READY FOR USE.

If you can help with this work, please indicate on the form below.

****The Foundation intends to hold 'Weekend Workshops' in Bo'ness as soon as these can be arranged.

* * * * *

MEMBERSHIP FORM

NAME.....

ADDRESS.....

.....TEL. No.....

I wish to become a member of the Museum of Communication Foundation in the grade ofMember and attach payment of £..... in respect of my first Annual subscription.

I wish to help with the restoration of :-

TV CAMERAS..... TV MONITORS..... VIDEO RECORDERS.....

RECEIVER PROGRAMMES.....WORKSHOP TEST EQUIPMENT.....

Please return this form to the Membership Secretary, 47 Grahamsdyke Road, Bo'ness. EH51 9ED.

****Cheques payable to 'Museum of Communication Foundation' please!



Television on BFI South Bank every Tuesday

Black and White in Colour: Black People in British Television: The Early Years 1936-66

CLASSIC DRAMA 1 - OTHELLO

Tue 7 April

The gay African-American actor Gordon Heath stars in *Othello* (BBC tx 15.12.55). A tribute to Heath and to the play's director, Tony Richardson, who both died from AIDS in 1991. Plus, Paul Robeson interviewed for *Monitor* (BBC tx 12.4.59).

DRAMA/DOCUMENTARY

Tue 14 April

A Man from the Sun, written and produced by John Elliott, is a ground-breaking drama-doc about the experiences of Afro-Caribbean settlers in post-war Britain (BBC tx 8.11.56). Also, two impressionistic and thought-provoking documentaries: Jack Gold's *West Indians* (BBC tx 21.8.63) and Philip Donnellan's poetic *The Colony* (BBC tx 16.6.64).

MUSIC

Thu 16 April 6.15 NFT2

Clips of popular entertainers who appeared on British TV in the early years. Also, rare screenings of Langston Hughes' Christmas song play *Black Nativity* (Assoc Redifusion tx 25.12.62) and *Freedom Road - Songs of Negro Protest* (Assoc Redifusion tx 5.2.64).

POPULAR DRAMA

Tue 21 April

Includes *Z Cars: A Place of Safety*, in which West African Johnny Sekka barricades himself inside a house with his Indian wife and their children (BBC tx 24.4.64). Plus, *A Fear of Strangers* (ATV tx 10.5.64), and episodes from *Coronation Street* and *Emergency Ward 10*.

CLASSIC DRAMA 2 - PLAY OF THE MONTH: A PASSAGE TO INDIA

Thu 23 April 6.15 NFT2

Dramatisation by Santha Rama Rau of E M Forster's novel (BBC tx 16.11.65).

PREVIEW OF BLACK AND WHITE IN COLOUR, PART I, AND DISCUSSION

Tue 28 April

Preview of Isaac Julien's film (for the BBC) documenting the history of black and Asian people in British television from the 30s to the 60s. A panel discussion will follow, including some of the people featured in the documentary.

Information for the Public

MOMI General Events Box Office Tel: 071 928 3232

MOMI Education Events Tel: 071 928 3535 (Education Dept)

MOMI (Museum 24hr Recorded Admission Details) Tel: 071 401 2636

PICTURE PAGE

by Brian Renforth and others

All the latest video and audio reviews ...

Z CARS. BBCV 4715.

Three complete 1962 episodes, including the very first one, make up this excellent video, representing very good value for money. Despite the "quality warning" on the cover, I find it very good for telerecordings, with good clear sound quality. Even those awful back-projections don't look at all bad! Thirty years on, those episodes are timeless: plenty of humour, great acting with plenty of drama and suspense which leaves you on the edge of your armchair! Apart from the usual cast, watch out for Arthur Lowe and Garfield Morgan in unusual roles. The BBC should be congratulated in recovering these priceless episodes, and more so for making them available for all of us to see. An essential purchase.

DOCTOR WHO - THE PERTWEE YEARS. BBCV 4756.

An unusual release considering that the BBC have all the episodes from this 1970-74 era. The suave dandy, looking far healthier than he did on "The Troughton Years" tape, presents us three episodes: the first from 1970 being a USA 525-line NTSC copy, the second from 1973 an original PAL 625-line recording and from 1971 a good old black and white telerecording. The cover states the inclusion of original b&w footage which, to my knowledge, cannot be correct!

Also an interesting look at title sequence tests accompanied by an awful version of the theme, very similar to that used from the last Baker series onwards (and the final nail in the coffin for the show in my opinion). Thankfully these were never used. Instead we had a re-edited version of the Troughton theme and brilliant titles. To end the tape there's an extract from a 1973 "Blue Peter" on the Whormobile and a brief look at the Longleat 20th anniversary celebrations (far too brief and what a shame to omit Patrick Troughton I was fortunate to see there).

In conclusion the BBC would do far better to issue stories as complete single episodes, even if one or two exist only in black and white. Nevertheless it's a good tape overall, BBC please take note!

6.5 SPECIAL. WTB 39260. Price £11.79

Weintraub has a large archive of films and TV programmes related to pop music and this fascinating release is just one of them. It is not - repeat, not - the actual TV show, more's the shame, but a full length (79 minutes) feature film that cashes in on the appeal of the programme.

Released in 1958 and starring Lonnie Donegan, Jim Dale and Johnny Dankworth, the film tells the tale of two teenage girls from "up north" who take a train trip to London hoping to make a fortune in the music business and end up meeting their fave raves on **the** TV show of their dreams. In other words a mawkish and predictable tale, but not without charm. The reconstruction of the TV programme and studio don't quite capture the frenetic atmosphere of the actual show but will fascinate TV buffs (especially as I *think* some of the cameras are dummies!).

This is the sort of tape that they will only duplicate once, so if it interests you, buy it now! [AE]

From video we go to audio...

FAMOUS THEMES, MORE FAMOUS THEMES and LONDON CALLING (Famous Themes Volume 3). Grasmere Records. Price £8 (including postage) on cassette, other formats available.

"With the rapid expansion of radio and television networks throughout the world, many leading music publishers formed their own recorded music libraries to satisfy the increasing demand. For various reasons these mood music records were only made available for professional users. Many of these original performances are now being made available to the general public for the first time on commercial recordings."

So says Bob Barratt of Grasmere Records, who has done us an inestimable favour by putting these treasured themes on tape (and record and CD). All your radio and TV favourites are on these three albums, a total of 65 (yes, 65) melodies in all. Composers include Robert Farnon, Richard Adinsell, Eric Coates *et al.* And what a selection! Picture Parade, Down Your Way, Music While You Work, the TV interlude themes, old BBC news intros, Pathé News... Sorry, I'm getting carried away.

Stop what ever you are doing and send off your cheque now to Grasmere Records, 62 Pont Street Mews, London, SW1X 0EF. Telephone 071-584 9765. Grasmere also carries many other kinds of specialist music: organ, country, etc etc.

Don't forget there are some other very collectable albums of *old* TV themes available commercially. The number given is for the audio cassette but vinyl and CD versions may exist as well.

SOUNDS VISUAL. RSY603. 16 TV themes. Cassette, current price unknown. Radio Six Scotland, PO Box 600, Glasgow, G41 5SH. 041-427 0531.

ON THE AIR. ZCD454. 60 Years of BBC Theme Tunes. Cassette double-album, £8.99. [AE]

TELEVISION'S GREATEST HITS. FILMC 024. 65 themes from the 50s and 60s.

TELEVISION'S GREATEST HITS Vol. 2. FILMC 034. 65 more themes from the 50s and 60s.

TELEVISION'S GREATEST HITS Vol. 3. FILMC 035. 65 themes from the 70s and

AUSTRALIAN TV'S GREATEST HITS. FILMC 028. 59 themes from Australia.

These last four are distributed by Silva Screen Records, 261 Royal College Street, London, NW1 9LU. Their free catalogue also lists modern TV and film theme albums plus music from Doctor Who, The Prisoner, etc etc.

And now some further news, mainly on radio.

RADIO BLOOPERS £6.50 each or £35 for all seven volumes. Sold in aid of the Wireless for the Blind Fund. Available only from Bloopers, 3 Wedgwood Mews, Greek Street, London, W1V 5LW. (Send SAE for full contents listing).

A blooper is a fluff or unintentional mistake on the radio, on TV or in the films. The term originates from blooming fluid which was painted over the soundtrack on films to "bloop" out the gaffe. These bloopers are radio classics collected by Jonathan Hewat and sold in aid of charity. If you don't feel inclined to buy all seven, then volume 1 is the one to go for as this has cock-ups dating back to 1937. Thanks to Keith Wilson for telling us about these really funny tapes.

OFFSHORE CLASSICS VOLUME 14

Another audio tape, though I was inclined to order it as side two is said to contain a 1964 recording of TV Noordzee (the British-owned station located off the Dutch coast at Scheveningen). In fact it's just an interval signal and very brief, but the other recordings on this tape are indeed classics, with snatches of Radio 390 ("Your all-day music station"), Radio London and Radio Caroline.

This tape is available from CM Leisure Sales, and you can get their catalogue of radio recordings and video tapes for £2.50 (refundable). They have a huge selection of recordings of offshore radio stations, also video tapes of film of the ship- and tower-based stations. The address is CM Leisure Sales, PO Box 46, Romford, Essex, RM1 2QE.

Similar, but different, audio and video tapes can be had from Offshore Echoes, a French organisation with a London mailing address. Send a large SAE for their lists, to Offshore Echoes, PO Box 1514, London, W7 2LL.

TELEVISION BOOKSHELF

THE GOLDEN AGE OF CHILDREN'S TELEVISION, by Geoff Tibbals. Published by Titan Books, 1991 ISBN 1 85286 407 9. Price £9.99, paperback.

Titan Books specialise in film and TV tie-in books and have established a pre-eminent reputation in this field. This book, by the co-author of that marvellous book "Box of Delights", reinforces that status.

Coming two Christmases behind "Box of Delights", this new book has not

received quite the same amount of promotion but it just as pleasant and follows the same, easy-to-dip-into format of photos, short articles and fact panels. It is written with a light touch and just enough bite to be anarchistic without sourness. The only off-note is a repetition of the *canard* there were some suggestive names of characters in Captain Pugwash: a very sticky label has been applied over the offending box though with consummate care you can peel it off to read the slurs beneath!

By the way, the golden age of children's television was from 1950 to 1975 (in this book at least) and the book will be a delight for anyone who grew up in that era. The only people who will be disappointed will be those hoping for a glimpse of Jennifer Gay, though you do get a picture of Johnny Morris as the Hot Chestnut Man. He wrote the introduction as well. [AE].

THE RADIO COMPANION, by Paul Donovan. Published by Harper Collins, 1991 ISBN 0-246-13648-0. Price £25, hardback.

Only a brief mention because this book is nominally outside our subject area. But it's 300 pages of magic - authoritative, comprehensive, unmissable. Subjects old and new from A to Z are covered in what the publishers correctly call the ultimate reference book for radio lovers everywhere. Thanks to Keith Wilson for alerting me to this delight. It's marvellous how people find the time to write books like this!

THE INVENTION OF TELEVISION, by Harry Shelton. Published by Bell Towne Publishing, 1988, no ISBN. Price approx. £15, paperback.

Another brief mention because this book is barely worth the paper it is printed on. Despite an attractive cover, more than 100 pages and several interesting illustrations, the text is riddled with errors, misunderstandings and misleading statements. Do not buy this book.

CLASSIC TVs, with Price Guide pre-war thru 1950s, edited by Scott Wood. Published by L-W Book Sales, 1992. ISBN 0-89538-001-3. Price \$16.95, large format paperback.

The first decent picture book of old televisions is now available. The book is printed on art paper in 11" x 9" format, nearly all in colour (well, color actually). The first 32 pages are black and white reproductions of old advertisements, the rest are large colour pictures of antique sets in private collections. The result: a quality book, although the price guide can only be an estimate.

Most of the sets are American, but British readers will be pleased to see the Bush TV22 and the 1938-model HMV sets 904 and 907 (surprisingly the author values the 9" console model higher than the 5" table set). All in all, a very creditable work. You can order it by phone (quoting a credit card number) from Antique Electronic Supply, telephone 0101-602-820 5411. Ask for their catalogue too; it's free and contains a huge selection of parts and restoration materials for repairing old radios and TVs. Their mail order service is first class and an example to certain British companies which claim to be in the same league.

TV ON THE SILVER SCREEN

Reviewing "6.5 Special" above reminds me that television has been represented many times on the silver screen. In some cases these representations give us a valuable, if not always entirely accurate, image of television in times gone by. Here follow a number of examples which come to mind; no doubt you can think of others and I hope you will write in with your ideas.

Initial portrayals of television in the cinema tend to be prophetic, along the lines of science fiction. The German film "Metropolis" (UFA, 1926) shows an early application of the closed-circuit video telephone with remarkable foresight. A few years later we have "Murder by Television", which (as its title suggests) proposes television as means of killing people at a distance. While TV may be responsible for destroying people's minds and their accidental electrocution, this kind of transmission of death rays has never come to pass (thank goodness).

Closed circuit television, videophones and "ultra-wave" broadcast television all feature in the 1935 Gaumont-British film "The Tunnel", which described the trials and tribulations of constructing a tunnel beneath the Atlantic Ocean. Although the tale drags a bit, the special effects are very effective. The ultra-wave TV is broadcast from a strange-looking microwave horn atop a concrete tower - remarkably prophetic really.

After this time television is no longer treated as a gee-whiz touch of the future but more to add a touch of authenticity and actuality. In this way it adds impact to the narrative of British sci-fi films like "They came from beyond Space" (1967) and "Quatermass and the Pit". The former has the first BBC2 clock and Kenneth Kendall reporting, while the latter shows the ABC symbol in colour at a time when transmissions were in black and white.

Outside broadcast vans and cameras feature in "The Quatermass Experiment" (BBC equipment), "Left, Right and Centre", and the 1959 film "I'm all right Jack" (ATV scanner van and studio interior, latter with guest appearances by Muriel Young and Malcolm Muggeridge). An early glimpse of a control room at Alexandra Palace is to be seen in the Jack Warner film "Train of Events" (1949), while about a third of the 1956 Benny Hill comedy "Who Done it?" is set in a most convincing and extravagant reconstruction the Radio Show at Olympia.

Sensing the threat from home TV viewing, a number of films in the early fifties could not resist taking a dig at television. Usually this took the form of people watching television only to be rewarded by a breakdown in programmes. "Meet Mr Lucifer" is a case in point, with the authentic BBC caption "Normal Programmes will be resumes as soon as Possible".

TV studio interiors feature in many pop films (such as the Beatles' "Hard Day's Night" and "6.5 Special") and of course in TV programmes such as "Ready Steady Go" (released on several sell-through videos). The "Journey to the Unknown" episode entitled "A Face in the Crowd" told the tale of a TV producer troubled by premonitions; much TV hardware (probably already outdated) is in shot in the programme.

Most of the cinema films and some of the TV programmes mentioned are either available on sell-through video or have been on television in the past few years. [AE]

NEW AUTHORS

We are delighted to introduce to you two new writers who have agreed to contribute articles from time to time. Both of them have followed distinguished careers in the television industry, so you can be sure of reading something interesting from them in the months to come.

Bernard Wilkie writes: "Thanks for your kind invitation to pen a few words for the magazine - and, of course, I'd be delighted: it's so heartening to discover that British eccentricity lives and flourishes, something for which I am ever grateful!

I was amused to read Dicky Howett's piece on Mike Leeston-Smith, as MLS, Jack Kine and I worked together on many occasions. (I am sure it is Mike who is funnelling the dry ice through the hardboard cut-out which opens Quatermass).

After my wartime service with the RAF I returned to my job as engineering draughtsman at the Air Ministry. From the frantic years of 38/39 there was now little to do and I was grateful to take similar work with the BBC. Joining Research Dept at Nightingale Square in Balham I helped to lay out the present unit at Kingswood Warren (two minutes from home!).

I worked in engineering for a total of six years until I managed to con a post in Television at White City. During the early days I witnessed the construction of the present studios (a lot of the original White City exhibition remained at that time) and with Jack Kine, inaugurated the BBC TV Effects Section.

I joined the Beeb in 1948 and left in 1978 to work as a comedy writer/director with Westdeutscher Rundfunk in Cologne."

Phil Parker writes: "I am nostalgic about the early days of TV, part of which I was, and in ensuring that the critical and key role of EMI Research is appreciated and not forgotten. Remarks such as those alleged to have been made by Baird about their work being simply copied from RCA and quoted in your magazine infuriate me and ill become a man who held up the development of TV in this country by at least 5 years.

I have been engaged in TV broadcasting or concerned with related engineering all my life, joining EMI in 1940, and worked with that famous team that designed and established the worlds first high definition public TV service. Though I never worked for the Beeb, they thought I did, as I spent a lot of time there and with their equipment.

I was part of the installation and guarantee team from EMI that put the CPS Emitron cameras in studio D at Lime Grove and before that worked at AP and helped resurrect the pre-war gear for the Victory Parade after the war.

I was with Associated-Rediffusion and was the first Chief Engineer of Telefís Éireann, subsequently Director of Engineering of RTE, and was in charge of the design and building of the original TV complex. I was also the first D.E. of Yorkshire TV in 1967, again designing, commissioning and running the engineering services until my retirement in 1983. Though no longer active at the work face I do keep in touch by dint of my journalistic activities and travel quite a bit in the course of these.

ILLUMINATING (Colour) TELEVISION

Dicky Howett continues his look at the work of pioneer television director, Michael Leeston-Smith.

In September 1956, Michael Leeston-Smith joined the BBC's experimental colour television team at studio A, Alexandra Palace. The BBC's research department at Kingswood Warren supplied an adapted-to-405 line N.T.S.C. American colour studio system in conjunction with Marconi. This equipment was used in the production of live-action shows, transmitted after hours from the Channel 1 transmitter at Crystal Palace. Prior to the above date, only technical slides and films had been run.

The shows produced by Leeston-Smith included, drama, talks, ballet, music and light entertainment. Featured artists included Cy Grant, Janie Marden, Carole Carr, Sylvia Peters, a dance troupe called the TV Silhouettes and Phillip Harben, who demonstrated cooking. (Cooking was a tricky subject for the colour cameras, as it was discovered that food looks terribly unappetising if the colours are wrong. Fillet steak and cabbage proved a difficult test, although apparently, cheese photographed well).

The details following, are extracted from an internal **Report On Colour Television Experiment (Sept. 1956 - May 1957)** written by Michael Leeston-Smith. He notes initially, that his productions were to establish the quality and stability of the system. There was no intention to explore production techniques. In all cases the technicians retained over-riding control of programme content.

The minimum Studio A technical line-up was as follows:

2 Marconi cameras (R.C.A. design) on pedestal mounts each with four lenses, maximum aperture f 4.5.

1 16mm film or slide flying spot scanner.

A 35mm Cintel film scanner (installed latterly).

1 simple vision mixing panel allowing cuts, mixes, fades and superimpositions (composite signal) from all channels.

3 colour monitors 21" shadow mask tube.

1 boom plus 2 mics.

1 grams.

1 tape recorder and playback.

Lighting: 110 volt A.C. 95 KW

110 volt D.C. 22 KW

9 x 5K, 2 x 10K, 25 x 2K and 6 x 500W fresnel spots.

Also 52 scoops 1 KW.

The cameras. In spite of their weight and length (6' 6"), they proved quite manoeuvrable on their pedestals which had assisted elevation by means of hydraulic rams. The fixed viewfinders gave the cameramen some trouble which limited the height of shots to the height of the cameramen. The lens turrets were very quick and reasonably silent. They gave consistent results; the working aperture of f 5.6. being fixed by a relay lens system remotely controlled from the CCU.

Of the camera's performance: The picture definition was poor, due mainly to the many dimensional registration problems both in the 3-tube camera and the 3-gun shadow mask monitor. To overcome these problems all shots were framed 15-20 per cent closer than normal monochrome practice.

Colour response. No quantitative results were possible during the series of tests, but subjectively the accuracy of hue appears extremely good. The coded pictures (although pleasing) did not stand direct comparison with uncoded ones. Unfortunately, whereas the eye is not very sensitive to errors of absolute hue, it is very sensitive to very slight changes in comparisons, therefore cameras need to be very precisely matched.

Panning of cameras through the earth's magnetic field: In spite of warnings that any pan over 100° or so would probably mean re-registration by test card, this does not seem to have been the case. On several shows the cameras exceeded these limits with no apparent trouble.

Stability of equipment is poor at present. For instance, the cameras suffered from overheating with resultant loss of definition. The cameras had to be allowed a cooling off time between rehearsal and line-up. The most common of other faults occurred in registration, shading (usually magenta or green), microphony, dichroic reflections, poor matching etc. Picture monitors were very unstable at all times.

Special faults and advantages. Flesh tones tended to appear more magenta in long shot. The engineers think this is due to the face taking a smaller area of the screen and being more affected by shading and dichroic reflections and the fact that magenta is more noticeable on flesh than either yellow or cyan. Woodwork and all natural colour looks better than artificial ones. Glass or crystal reflections present no special problems and these can look extremely good in colour.

Leeston-Smith concludes: The British N.T.S.C. system is undoubtedly capable of offering a most exciting improvement to present monochrome standards. It is certainly an uninteresting experience to return to a black and white picture, tied as it is to a 1936 standard which falls far short of satisfactory pictures most of the time. Nevertheless, I would hope that before embarking on large scale colour television, a system will be evolved capable of giving consistently improved horizontal and vertical definition as well as even better

colour.

In 1957, M.P.s at Westminster had the opportunity to view a half hour light entertainment colour show. Six 21" colour sets and four black and white receivers were installed in Committee Room No.4. Five of the colour sets were of a type designed by the BBC's Research Department. The sixth was supplied to special order. The four b/w receivers were standard commercial models.

As reported in the **Daily Express**, *The black and white pictures looked pretty glum. On the other hand the colour pictures looked a bit too florid, like an over-dressed, over painted woman. But the MPs were enthusiastic. What did they see? Some quite beautiful close-ups of flowers and bees, butterflies and dancing girls. In the studio, Carole Carr sang, "Smoke gets in your eyes" against a changing background of harsh greens and blues. She appeared later in an Edwardian get-up which showed off excellently a golden dress and vividly flowered hat. But members must have reserved their opinions about making political appearances on TV colour when they saw naturalist James Fisher and Dr W.E. Swinton showing off crystals and art objects. Here, the colour was at its worst with the men's faces a plum colour and their hands a deep shade of salmon pink.*

Up at Alexandra Palace, one of the two cameras broke down for two hours. An official said: "We were all mucking in with soldering irons with a plan on the floor."

Such is history. But does anything visual survive of these experimental broadcasts? Michael Leeston-Smith still possesses some 2 1/4" square colour transparencies of the productions including the "teapot" slide which opened the tests every night. This slide also shows some books, (one of which is Under Milk Wood by Dylan Thomas) and a box of Kodak film, all resting on a red tartan rug. Leeston-Smith reckons also that the shows were recorded on film at the Research Department by S.N.Watson the Chief Engineer in charge of research. Perhaps this film record survives also? But then, as with so much early TV, perhaps not.

A different aspect of Michael Leeston-Smith's career (including possible reproduction of some of the colour TV slides mentioned above) will be published in an article by Dicky Howett, commissioned by the magazine Yours. This article is due for publication sometime mid-1992. (if not sooner, or even later!)

.....

The following clipping, kindly contributed by Keith Wilson, is important as in previewing the 1939 season models, it describes most of the final technical developments of 405 line receivers before the last war. Read and enjoy!

Following that, we are reproducing a safety warning courtesy of R.F. Winder Ltd. Certain older TVs use capacitors containing PCB, nothing to do with printed circuit boards but a rather noxious substance. Read this and play safe. We have been unable to get a categoric answer whether the well-known VISCONOL capacitors contain PCBs or not but please don't take any chances anyway.

The National Radio Exhibition

RADIOLYMPIA IN RETROSPECT

DEVELOPMENT connotes progress; but it is difficult to say how, and when, a change in any branch of human activity passes beyond the sphere of novelty and assumes the firmer position of development; in this respect the prophet is often confounded, the critic disproved. Turning our minds to radio, as so many of us have done lately, it cannot be disputed that Radiolympia 1938 has shown us many changes—and much progress.

Television.

A comprehensive range of television receivers, exhibited and demonstrated by The General Electric Co., Ltd., included a vision-unit which should have considerable popularity, as it enables anyone with an A.C. radio receiver to enjoy television. The necessary conversion is carried out in the vision-unit itself, and it is, therefore, not necessary for the radio receiver to possess a short-wave band.

Messrs. Philips, Ltd., displayed their television model, Type 61, designed and built to give maximum entertainment value. Their television and all-wave broadcast receiver is characterised by the large size (18 ins. by 14½ ins.) and brilliance of the picture obtained by further improvements in the projection system.

Television with a screen size of 24 ins. by 20 ins., and cathode-ray types (screen size 10 ins. by 8 ins.), were shown in operation on Messrs. E. K. Cole, Ltd.'s stand. Of the large screen Ekco-Scophony Model ES104, some really outstanding features cannot be passed without mention. The screen gives a larger-than-life-size close-up, and, in long shots, a breadth of vision enabling each detail to be seen with ease and clarity. No high voltages or cathode-ray tubes are employed in the production of the picture, which is produced by optical-mechanical means and projected on to a flat screen. One may sum up this striking model in the words of the makers—"a home cinema"; but as yet it must remain a home cinema for the wealthy among us. A model more accessible to the general public is the Ekco Catho-ray Television Model TC103, utilising a new type of cathode-ray tube, with all magnetic scanning and focussing.

Baird is a name already too well known in the field of television pioneering and development in this country to require further comment. Models T18, T20, T21 and T19 were demonstrated on the Baird stand. Operation of these models is simple, picture detail excellent. Incorporated in each receiver is a Baird "Cathovisor" cathode-ray tube. Before being included in a set each tube is subjected to stringent tests to ensure

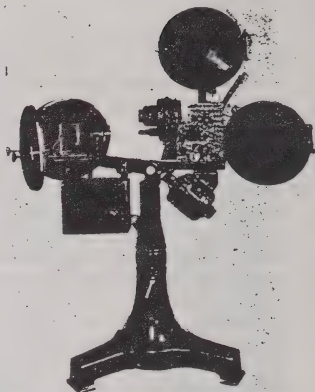
that it complies with the high standard required by Baird receivers; each tube, moreover, is completely electro-magnetic in operation, a method which provides an ideal solution for high-quality television pictures. The vision chassis of each set has an adequate frequency response for the service transmissions, and is adjusted for sensitivity under any conditions likely to be encountered in the service area.

A comprehensive display of "televisers" was staged by Messrs. Pye, Ltd. Altogether there are five of these television models ranging from the adaptor Model 815 to the larger models incorporating all-wave radio sound chassis, as well as vision.

Marconiphone's claim of "Television for all," is, at first glance, a little comprehensive, but, viewing their models and noting their prices, one was indeed tempted to confirm the claim. Three models were exhibited: picture colour being in each case black and white, and the size of the pictures, 4½ ins. by 4 ins., 6½ ins. by 5 ins., and 7½ ins. by 6 ins. The sets are of the table model variety and the latest devices for bringing up to the highest standard have been incorporated. (Larger models include the Emiscope cathode-ray tube, whilst model 708—the large screen projection television and radio receiver—incorporates the Emiscope Projection Tube Unit.)

Up-to-date models of Cossor television receivers were exhibited and demonstrated on Messrs. A. C. Cossor, Ltd.'s stand. Table models 54, 54A and 437T gave impressive pictures in brilliant black and white on screens of sizes 5 ins. by 4 ins. and 8½ ins. by 6½ ins. The combined television and all-wave radio receivers, models 1210 and 137T, incorporate the latest Cossor giant glass-protected tube, thus giving direct vision pictures of 12 ins. by 9½ ins. and 10 ins. by 8 ins. respectively.

Mention has already been made of the Ekco-Scophony large screen television receiver. Messrs. Scophony, Ltd., supplemented their very interesting large screen exhibit with a number of written particulars concerning principle, method, and method of operation of their television reception system. In the Scophony system a 20-faced polygon is used as the high-speed scanning member. The motor used consists of a high-efficiency induction motor and a high-efficiency synchronous phonic wheel on the same spindle; the induction motor is a two-pole squirrel-cage motor wound to operate from a 3-phase supply at some 520 cycles; the synchronous section consists of a 20-pole phonic wheel running in a 10-pole stator. The induction section is designed to have a very rapidly



SCOPHONY UNIVERSAL FILM TRANSMITTER.

The transmitter can be used for interlaced or sequential scanning with 50 or 25 frames per second, with adaptability for U.S. standard film-scanning by the use of a different gate.

falling torque/speed characteristic near synchronism, and the phonic stator is timed to resonance when in synchronism. Any change in phase alters the inductance of the winding and so detunes it, resulting in a reduction in A.C. current and therefore in torque. A motor is in course of development in which the two sections are combined.

The Scophony generator consists of a rotating disc carrying teeth on its periphery running between two stationary rings also having teeth cut in them. The large number of teeth placed uniformly round the periphery of the disc cancel out any angular inaccuracies, nor can eccentricity in the mounting of the stator or rotor have any effect on the regularity of the signal.

The film transmitter is simple to handle and maintain in proper order. An image of an illuminated aperture is formed on the film by a spherocylindrical optical system via two revolving polygons mounted at right angles to each other. This moving spot is picked up by another spherocylindrical lens system and reproduced as a stationary image on the cathode of an electron multiplier cell. The spot definition is such that an 800-line picture could easily be obtained by reducing the aperture and increasing the scanner speed.

Polychlorinated Biphenyl

HISTORY OF PCB's & ITS USES

During the 1930's electrical engineers expressed the need for a synthetic electrical insulation fluid for transformer and capacitor installations where fire was a particular hazard. The new fluid had to have the same performance and electrical strength as mineral oil but must be fire-resistant. The resulting fluid was PCB which enabled transformers to be positioned anywhere the Engineer wished but, unfortunately, this new coolant (termed 'Askarel') was environmentally hazardous and in the last ten years many countries have ceased manufacture and use of this liquid.

REASONS FOR IT BEING THE CAUSE OF CONCERN

Dangers of PCB Chemicals

What are PCB's?

PCB's (Polychlorinated Biphenyl) were widely used as a dielectric fluid in electrical transformers and capacitors. Their manufacture in the USA and the UK ceased in 1977. However, there remain a large number of installations which still contain PCB and more importantly these were not always labelled as containing Askarel as the product was sold under many different Trade Names (see below). In many instances these units were located in low-risk areas where the need for PCB was unnecessary.

Why are they hazardous?

PCB is non-biodegradable and is persistent in the environment. It can be absorbed through the skin, causing a skin rash called chloracne, liver damage and an increase of the fat in the blood. Appropriate protective clothing must be worn when handling equipment containing PCB's, also when subject to high temperature PCB can produce polychlorinated dibenzofurans (PCDF's) and, in the presence of tri- or tetra-chlorobenzene, some polychlorinated dibenzodioxins (PCDD's) can be formed too. Some of these substances are extremely toxic - much worse than PCB - thus PCB's involved in a fire can produce long-lasting contamination of buildings.

What are the Regulations?

The Department of the Environment have published a Statutory Instrument (1986 No. 902) which provides the UK response to an EEC directive published in October 1985 (85/467/EEC). This bans the use of PCB's PCT's (polychlorinated terphenyls) and preparations containing greater than 0.01% PCB or PCT by weight (100 ppm). Transformers and capacitors containing PCB's in use on 30th. June 1986 may continue until the end of their service life but, may not be sold on the second-hand market. In addition, the disposal of any waste containing PCB's is subject to the control of Pollution Act and where the PCB concentration is greater than 1%, such wastes are also subject to the Special Waste Regulations 1980 made under the same Act. The packaging and labelling of the waste is controlled by the Classification, Packaging and Labelling of Dangerous Substances Regulations 1984. Transport of PCB's is governed by Department of Transport European Agreement 1985, Road Traffic Regulations 1986 No. 1951 and Waste Management Paper No. 6 published by the DoE. The Central Electricity Generating Board has produced a report reference GS-C3 entitled 'The Safe Use of Polychlorinated

Biphenyl Filled Apparatus'. In addition to these documents customers can obtain useful information from Winders concerning packing and labelling PCB wastes, and will provide the statutory consignment notes for disposal and advise on their use and completion as required.

What can I do with transformers containing PCB's

Previously the stock answer to this question has been to retro-fill the unit with a non environmentally-hazardous dielectric. However, the process of retro-filling as presently practised in the UK cannot guarantee that the level of PCB's in the dielectric will remain permanently below that defined as non-PCB by the legislation covering PCB's. This is the case even when a second retro-fill is carried out after a period of time. However, where the client fully understands this point, there can be no objection to arranging for retro-filling, particularly where removal of the transformer would be impractical, or as a prelude to disposal of the transformer. A retro-filled transformer should be labelled to the effect that it has been retro-filled but residual PCB's may still be present.

What can I do with capacitors containing PCB's?

Capacitors containing PCBs fall into two categories, according to size.

Small capacitors were used in fluorescent and other discharge luminaires and with fractional horse-power motors of the type used in domestic and light-industrial electrical equipment. They were not labelled as containing PCBs, although they were normally date-coded. Generally speaking, it must be assumed that capacitors manufactured before 1976 contain PCBs. As a precaution, operatives involved in replacing these capacitors should wear polythene or PVC gloves (not rubber), and these should be put, together with the capacitors and any waste wiping material used to clean the appliance, in a sealed polythene bag. Where large quantities of small capacitors are involved, they should be disposed of in the same way as large capacitors or transformers. Large capacitors were used for power factor correction and similar duties. More recently manufactured capacitors were labelled as containing PCBs, but it should be assumed that capacitors manufactured before 1976 do contain PCBs.

PCB Trade Names

When PCB was used in transformers and capacitors then, depending on their country of origin the name of the liquid used varied considerably. In order to help the customer, listed below are a number of the more well known trade names which have been used:

ACECLOR	DIACHLOR	PHENOCOLOR
APIROLIO	DISCONOL	PYRALENE
AROCLOR B	DUCONOL	PYRANOL
ASBESTOL	DYKANOL	PYRACLOR
ASKAREL	ELEMEX	SAF-T-KUHL
BAKOLA 131	EUCAREL	SIKLONYL
BICLOR	FENCAREL	SOLVOL
CHLOEXTOL	HIVAR	THERMINOL
CLORPHEN	HYDOL	PERMATOL
CLORINOL	INERTEN	?
CLOPHEN	KANECLOR	VI SCONOL ?
D.K.	NO-FLAMOL	

FACT

THOSE TELEVISION INTERLUDES

By B. C. Rawes, Presentation Editor, BBC TELEVISION SERVICE

Those fascinating films used by the BBC as occasional "gap-fillers" in the television programmes have created much more interest in themselves than was ever anticipated. Equally interesting is the story of how the Interlude has developed from a mere word painted on a card into a large and varied film library. In this article the author reveals the story behind the Interlude.

THE OTHER DAY a colleague rushed breathless into my office. "There's a terrific great hole in the main road," he panted. "A hole?" I asked.

"It's enormous—and getting bigger every moment."

Was this the work of a bomb or an earthquake, I wondered. Or was the hurricane "Hazel" changing course for Shepherds Bush? Fortunately nothing so dramatic had occurred. The hole was merely man-made and had something to do with the drains.

However, the sight of a mechanical digger swallowing large mouthfuls of earth, stones and clay, and then regurgitating them into a waiting lorry had so fascinated my friend that he thought I should film it for a television interlude. After all, he argued, holes in the road and men at work could always be



The restless sea provides, nevertheless, a restful film.

guaranteed to draw an audience, so there must be something in the suggestion. Unfortunately there were no staff or film cameras available to do the job at that particular moment, so the idea had temporarily to be abandoned.

How the Need Arose

Television interludes have achieved in recent years popularity of a kind never intended and never envisaged. In the first eighteen months of television broadcasting our technicians and producers were far too preoccupied with their pioneering to give much attention to the timing of their programmes. Getting the programmes on the air was their chief concern.

In the eighteen months ending with the outbreak of war more and more programmes were crowded into the two studios at Alexandra Palace—sometimes as many as three separate items in one day coming from one studio alone. To achieve this the cameras, lighting engineers and artists had to be given time to reorientate themselves and there had to be changes of scenery.

This, in turn, led to an occasional enforced gap of several minutes between some of the items—a gap that was filled by playing a gramophone record whilst a caption was shown on the screen.

The caption began its life as the one word

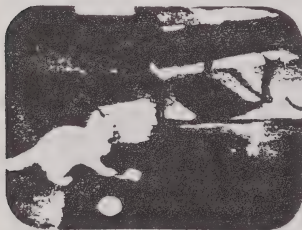
"Interval" painted on to a plain card. Later this changed to the word "Interlude" painted across a photograph of the "Ally Pally" transmitting mast—itsself the unofficial "trade mark" of the BBC Television Station. Such were the pre-war beginnings of the Interlude.

The First Films

Soon after the war we introduced a new kind of interlude, using film for the first time. A series of short films were made, varying in length from $2\frac{1}{2}$ to 7 minutes, showing hands at a piano keyboard.

I don't think any of us were really happy with "Hands at the Piano," as we called them. The pictures were good enough but the sound quality was poor after reproduction on our film machines which, at that time, were basically those we had used before the war. We also found that it became a hit-and-miss affair, anticipating which film would exactly fill a possible gap. Having selected a Chopin piece lasting three minutes one would unexpectedly be faced with a five minute gap better filled by the Liszt.

Though they failed in so many respects, "Hands at the Piano" became the forerunner of our present interlude pictures. I now have a library of twenty-eight films to choose from and we are still adding to them. The first to be made were the "Windmill"



The best known kitten in the country is Snowy, "star" of one of the most popular Interlude films



This placid scene. The Spinning Wheel, is a wonderful antidote to nervous tension

and "Church, Mill and Stream." These were shot at Pakenham and Olney. "Angel Fish" was filmed at the London Zoo and "River Scenes," one of the most popular (which we know as "Up River") was photographed from the bows of a boat cruising down the Thames near Medmenham Abbey.

They Are Getting Shorter

I am so often asked for details of where our Interludes have been filmed that I am appending a list of some of them in case you want to refer to it. I am quite sure that you would like to add some ideas of your own but, unfortunately, however good they are, we are not likely to be able to make use of them now. You may have noticed in recent months that Television programmes now run more closely than ever before to their advertised time. Under-runs have been halved, and the Interlude as we know it today will be seen less and less on the screen as the gaps between programme items get shorter and shorter. A new kind of gap-filler will appear but, at present, it is too early to tell you what forms it will take. In the meantime we shall continue to use the "Potter's Wheel," "Seascapes," "The White Kitten" and other favourites.

You may well think that we have been unimaginative in the choice of subjects and in the method used in filming them. You have almost certainly noticed that there is little or no "production." With a few exceptions there is no change of camera shot; the camera does not track, pan or change its angle. The visual interest lies in the subject itself rather than in any treatment of the subject.

This has been done deliberately, for we think that the interlude film, used as a gap-filler, should be entertaining without being absorbing. It must entertain those of you who view alone, or who decide to continue viewing during the several minutes that you have to wait for the next programme.

Careful Selection

On the other hand, there are many viewers



The Potter's Wheel is an old favourite which never fails to fascinate

who are only too glad to be able to escape from their sets for a few minutes without a sense of "missing something" whilst they put the cat out, make the tea or see if the baby is all right. We have therefore chosen only subjects which have an intrinsic visual interest and, since we are a maritime nation, it is only natural that we instinctively selected a number of seascapes.

Perhaps you have noticed that we do not limit the use of interlude films to filling up when items under-run. We frequently use them as "buffers" after programmes which have left the emotions of the audience deeply stirred; on such occasions we usually select a film having natural sound as opposed to one with music.

There is an interlude I have not mentioned. It is in a category on its own—the harp. This film, showing hands plucking the strings of a harp, is used as a Service interval signal and is particularly useful to us when we have to keep your screens alive for short periods; that is, less than a minute.

A Cat Has Its Day

The latest recruit to the ranks of our interlude library is Snowy, the white kitten. She was an immediate success, hit the headlines in many national newspapers and, like Felix, became practically a national figure overnight. Snowy is owned by Mr. Martin, of Burnet, Herts. Mr. Martin and Snowy are regular visitors to the Lime Grove Studios, where they take part in the afternoon programmes, "About the Home." Snowy was only a few months old when we filmed her (here in the studios), but it took us the best part of a day to produce the six minutes of film that you see. Normally the most playful of kittens, Snowy decided to play us up by having little games on her own out of camera range.

When the film was processed we were all rather depressed with the results. Our Supervising Film Editor, Bob Verrall, took the film in hand and did a first class job of editing many hundreds of feet of film with the results that we all know.

"You Townies!"

One day last Spring I received a trunk call from a country viewer angrily protesting against our having just shown the Bonfire interlude. If we were not town dwellers, he said, with lamp-posts instead of trees around our houses, we would know that bonfires were lit in the Autumn, not the Spring.

But, surely, that's just the point? How refreshing during a heatwave (if ever there is one) to look at a cool snow scene; or on a bleak Winter's day to take a trip "Up River" or bask on a "Sunlit Shore."

Perhaps you don't agree? Maybe we should limit ourselves to the Hole-in-the-Road type of Interlude; there seems to be one in my street all the year round.

Screen "Tele-Snaps" by John Cura.

WHERE TO FIND THEM

Here is a list showing where some of the Television Interludes were filmed:—

WINDMILL—at Pakenham, Bury St. Edmunds.

CHURCH, MILL AND STREAM—at Olney, Bucks.

RIVER AND BIRDS—at Olney, Bucks.

UP RIVER—at Medmenham Abbey, Henley, N. Marlow, Bucks.

ROCKS AND SEAGULLS—at St. Mary's Bay, Brixham, Devon.

PLOUGHING—at Tilford, Essex.

ROUGH SEA AND ROCKS—at Pulpit Rock, off Portland Bill.

SEASCAPE—at Chesil Beach.

SUNLIT SHORE—at Chesil Beach.

BANKS OF STREAM—River Ouse, Olney, Bucks.

BONFIRE—at Lighthorne, Nr. Leamington Spa.

PALM BEACH—Jamaica.

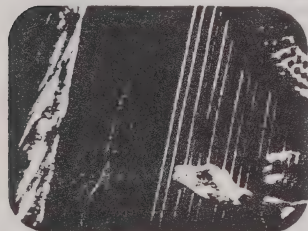
KAIETEUR FALL—British Guiana.

SANDY SHORE—Jamaica.

LOCH REFLECTION—Loch Tay, Perthshire.

WATER WHEEL—at Bucklebury, near Newbury, Berks.

RIVER TAY—Perthshire.



The Harp is used as a Service interval signal, for periods less than a minute



Palm Beach permits a brief "escape" from the British winter—and summer—besides providing a stage on which imagination may play.

¶ The preceding two pages were submitted by Bill Journeaux and are reproduced with acknowledgment to Philips Ltd. They appeared originally in **Philips Forum** (Vol. 6 No. 6, 1954).

TV HEAVEN

Dicky Howett makes some premature observations...

Actually, I'm not knocking it. With three hours of vintage TV every Saturday for 13 weeks, Channel Four's **TV Heaven** series actually transcends some of the poorest quality telerecordings (to date) I've ever seen. So much for black and white TV! I can imagine casual viewers switching off in droves. But hang on. Slipped into programme one was (amongst other goodies) a brief extract from BBC TV's **The Forsyte Saga**, sourced from a pristine video tape. The image of Soames on his death bed (and incidentally the final scene for black and white TV drama) was the clearest, most detailed and mellow monochrome image I've ever seen. THIS indeed was what black and white TV was capable of. Wow!

And did you notice how *noisy* TV studios seemed to be in the olden days? The 1964³ production of **The Lover** had an intimate cast of two, as well as a hundred unseen but definitely heard technicians. In those pre-zoom days, cameras had clattery turrets, (magnified these days by NICAM through the hi-fi). Clatter clatter, next shot a close-up. Clatter, clatter, next camera a wide-shot. You could hear it all coming. But it's one of the lost arts. In live TV drama you could hear the sweat drip, the prop drop and crane creak. TV Heaven? Studio stuff these days is dead by comparison.

...as does Brian Renforth

At the time of writing five out of thirteen editions have been transmitted. No programme could be perfect, and especially in the case of **TV Heaven** it's impossible to fit a whole year into three or three and a half hours! Some fascinating clips including a very "liny" **Steptoe and Son** from a domestic Sony CV-2000 recording of the time and some of the adverts which are more or less shown without much interruptions. Best thing is that where they ate featured on the prints or tapes used, original production company idents are shown, something that Channel Four previously had the annoying habit of omitting. Seems a shame for the series to be ITV-biased, though are the BBC planning something similar (hope, hope!)? Perhaps with gems like **Cathy come Home** and **Edna the Inebriate Woman** to name just a couple? Here's hoping...

Overall, **TV Heaven** is a very good production, with the hope that the BBC will have something similar planned.

Well, the producer of the series, John Wyver, will be pleased to read this general approval of his baby (he is after all a 405 ALIVE reader), and doubtless he will defend himself on any points he considers relevant. To answer Brian's final

point, however, let me just say that it has been reported that the BBC withdrew its agreement to provide programmes for **TV Heaven**, releasing only clips. The understanding is that the BBC has belatedly realised that vintage programming is popular after all and wants to keep all the best material for its own schedules. Let's hope they come up with the goods - and no prattish mumbled "funny" voiceovers this time. [AE]

Steve James has been scouring the car boot sales and made some surprise finds of...

REELS OF FORTUNE

ATTEN-SHUN! Now then, don't be an idler - pulley your weight, and without pause, let's get our heads together and get off on the right track!

You may rightly ask what business an article concerning audio tapes has in our esteemed and respected television publication. Well, try not to show any bias (geddit!) and allow me to explain...

In the midst of the last glorious English summer, I attended a local car boot sale. As I strode purposefully across the field, doubled up against the horizontal drizzle, I spied a box of a dozen or so open reel tapes and an accompanying Philips reel-to-reel machine. Nothing very special really, but worth a few pounds for tinkering around with.

Having arrived home, I soon established that the machine was basically OK, and, more importantly, some of the tapes contained some very interesting material. It seemed that someone in their wisdom had done a fair bit of recording off the telly throughout the 1960s (he gets to the point at last!)

Mindful of the treasures evidently in store, I set about ensuring the Philips machine was in tiptop condition, to make the most of these elderly tapes. It's a fairly standard mid/late sixties type, with four tracks and the obligatory green magic-eye strip level indicator. The tape heads and guides were demagnetised, probably for the first time ever; this involves a cheap and readily available gadget which can certainly improve matters sound-wise in older and neglected equipment. The heads were then swabbed clean in the usual way. To get the clearest sound from each tape, the machine was connected by the awful DIN plug, so beloved of Philips to a hi-fi amp & speakers. Also, on each tape, the head alignment was adjusted for optimum top-end clarity.

Some of the recordings were more successful than others. It would seem that the earlier stuff was recorded off a posh TV with loudspeaker or tape sockets, whilst other tapes use a conventional microphone - fortunately, very little unwanted "family" type noise is present. A graphic equaliser can help to shape the sound of these recordings, which are often hissy and a little lacking in depth. Of course, an equaliser cannot actually add any bass or top to recordings; it can only make use of what's actually on the tape.

And what, you ask, was on these tapes? Well, inevitably with tapes that have probably been through several hands over the years, there was a lot of rubbish. However, I list now the more interesting things to have surfaced:

1. The Harry Secombe Show. ATV production? Very entertaining show with guests including Michael Bentine and Tony Hancock, who gets a sketch on his own.
2. Pinky and Perky. A complete show in fine quality from c. 1966.
3. The London Palladium. There seem to be several of these shows on the tapes, in varying quality. The earliest features Connie Francis in swinging form, David Whitfield, Diana Dors (introduced by "the singing, swinging Polka-Dots!").

Another tape contains a later edition, hosted by Jimmy Tarbuck, with guests including The Overlanders (singing their hit "Michelle", Ronnie Corbett and Anne Shelton. Quality on this is pretty good too.

4. The Rolf Harris Show. One tape contains a poor and incomplete edition which starts with the immortal BBC continuity announcement "Over on BBC2 now is Peyton Place, whilst on BBC 1 with the time at five past eight, it's The Rolf Harris Show". Wonderful! There is another more complete show - from 1967 - which ends with Rolf introducing Sandie Shaw singing "Puppet on a string", this having been decided as the song to represent us at the Eurovision contest 'next week'. The voice of BBC 1 at the end of this show informs us that Benny Hill starts a new series next week.

There are other programmes too, often being unidentifiable ATV type variety shows with various big names. There is most of an episode of Thunderbirds, recorded off Anglia in the mid-sixties, complete with the commercial breaks! "Perk Up with Maxwell House" says a voice that can only come from the 60s. Some snippets of continuity survive. After one Palladium show, we get an ad break, some spoken reminders of Anglia Reports' new time, the Anglia ident, and another minute of ads (sadly not completed before the tape ran out) up to the news at 9 o' clock!

Obviously, all the above is sadly audio only. On most of the tapes you can detect something in the way of tell-tale line whistle, car interference and even the film joins between adverts! Magic stuff.

How nice to have recordings of shows that probably don't exist anywhere else! And yet how sad that they probably don't exist anywhere else!!

It certainly shows that it's worth spending a few pounds on old open reel tapes if you see them at sales and so forth. Don't expect anything too good though: due to the horrendous cost of tape in those days (e.g. 27/6 for a 5 inch spool) often interesting TV or radio recorded tapes will have all extraneous continuity cut out to save costs and running time.

Happy hunting!

THE HOUSE OF DALLMEYER



will, through tireless research, retain its leading position in lens design and manufacture. Supplies are now seriously curtailed, but when peace returns, we shall again fill the need for lenses in the many fields of Photography, Cinematography, and the special branches of X-Ray Cinematography, Television, Optical Gauging, Etc.

Established in 1860

J. H. DALLMEYER, LTD.

CHURCH END WORKS, HIGH ROAD, WILLESDEN, N.W.10

J.H. DALLMEYER & CO.

This is the name found on some of the finest TV camera lenses in the past: the Dallmeyer firm supplied both broadcast and industrial camera lenses, and at one time were standard fitting for Pye cameras. They were even supplied to Japan and used on the early post-war cameras there. Nowadays, of course, the Japanese have all but cornered the market for TV camera optics, though some are still supplied by Angénieux of France and Schneider-Optik of Germany. The other "big" British name, Taylor Taylor & Hobson ceased to make TV lenses some while back, merely adding its name to SOM-Berthiot lenses from France.

Dallmeyer (pronounced Dall-MAY-er) lenses stand out with their uniform black finish and "striped" aluminium focus rings and are eminently collectible. Their C-mount lenses are compatible with normal vidicon cameras of the kind that appear on the surplus market.

The company was founded by John Henry Dallmeyer in 1860 and soon earned itself a reputation in precision optics. Mr T.R. Dallmeyer invented the telephoto lens in 1891 and patented it the following year. From central London they moved out to Willesden about the turn of the century "for the cleaner air". In recent years the company was taken over and moved to Prestatyn, north Wales. Their work is now mainly for the military and specialist industrial markets and the company is called Omitek Electro-Optics.

Many of the lenses have names ending in -ac, such as CINEAC (for cine camera use, DALMAC (a Dall-coated lens), ORTHIAC (for image orthicon tubes), OSCILLAC (an oscilloscope or CRT instrument camera lens), PENTAC (a five-element lens), RAREAC (presumably rare-earth coating), SERRAC (closely-spaced or serried elements) and VIDIAC (for use on vidicon cameras). Some of these lenses had direct equivalents in the competing (French-made) T. T. & H. ranges, thus the Dallmeyer CINEAC did the same job as the Kinetel, the ORTHIAC was equivalent to the ORTAL and the VIDIAC to the T. T. & H. VIDITAL.

THE POTTED HISTORY OF THE TEST CARD

by Peter Bowgett

Part Four

It is ironic indeed to think that the first test signal used by the BBC was electronically generated. I refer, of course, to the "art bars". It took 25 years for the BBC to get round to using an all-electronic test card thereafter, but we are getting a little ahead of ourselves. In this final part of this mini-series, we will investigate Test Cards G, H and I.

As far as accuracy is concerned, Test Card G is the correct title for the Pye variant of Test Card C. Take Test Card C and add a large circle (white) of diameter equal to the full height of the card, adjust the Sin^2/t pulses for 625 line standard and alter the frequency gratings to a non-standard form for 625 line working and you have the basic Test Card G. I have yet to see a version of G which has arrow heads in the border castellations, but this doesn't mean that there aren't versions with this aspect.

In true tradition, when the BBC introduced the all electronic pattern in 1971, they referred to it as Test Card G, as it was the next card in sequence, after F, but it bears no resemblance to the card described above. The pattern is a variant of the Philips PM5544 pattern. The differences between the standard PM5544 and the BBC trade test version are twofold:

- (i) the colour bar pattern was adjusted to the same black-level and saturation levels of the colour bars used by the BBC;
- (ii) the frequency gratings (five) were replaced by the six frequencies used on Test Cards E and F.

Certainly this PM5544 variant is bright and cheerful, but it lacks the all important feature of flesh tones, which cannot be reproduced by electronic means. (Nowadays, of course, this is not so, because digital storage techniques have given us the electronic F but please remember that Carol is produced optically and then stored in an electronic form.)

It appears that the PM5544 card didn't meet with widespread approval, considering the fact that it did not replace Test Card F in regular trade test schedules. In fact, it does not appear to have been used since 1987, except for odd-ball once-offs.

In one sense the PM5544 pattern did replace Test Card F, and that, of course, was in regional opt-outs. One by one, as each regional centre was equipped for colour, it acquired a PM5544 generator (or two?). This was certainly a much more efficient manner of generating a local test signal than having to set up and align a slide scanner for what may have been a 20 minute opt-out. Having said that, from 1976 to about 1984, opt-outs in the North-West often lasted an hour or even longer. On BBC Wales, opt-outs of over an hour in

length were the rule rather than the exception from 1976 to 1984. On two occasions I monitored opt-outs of approximately 2 hours 10 minutes duration and 1 hour 45 minutes opt-outs were quite common.

In conclusion, it must be noted that the Pye Test Card G was never used by the BBC or ITA/IBA for trade test purposes. Although ITN used it (for identifying and lining up circuits), I have yet to discover any evidence that it was ever used by the BBC, even for non-trade test purposes. [It was widely used abroad for test transmissions.]

No further test cards have been used by the BBC for trade test purposes, but the ITA/IBA introduced their electronic ETP pattern at roughly the same time as the BBC started regular opt-outs with the PM5544. ETP 1 was not as an exacting pattern as the PM5544 card and lacked a number of tests many engineers expected of a trade test card, not least a circle. It was pleasant enough to look at though, but as soon as it replaced F on the IBA stations, test card transmissions were severely curtailed due to incursion into the trade test periods by programmes. However, when Channel 4 transmitters came on line in 1981/2 ETP1 got a new lease of life.

So much for test cards used for trade test purposes. Other test cards there were and we will end this article by looking briefly at some of these.

Test Card H

Yes I promised H and here it is, illustrated for you below, just in case you haven't met it before.

This card appears to be a slide scanner registration card. When a studio requires to use two or more slide scanners at once, two registration slides are used to ensure that both/all scanners are aligned both with each other and with the other studio equipment. The card usually comes in two complimentary parts, and in the illustration we see the upper half. When the two halves are scanned simultaneously the equipment can be aligned so that the two halves fit each other perfectly, thus when scanner A is aligned to the studio equipment, scanner B can simply be aligned to both the studio and scanner A quickly and with just the one slide. Many other such registration-type test cards have been or still are swimming around the TV industry, as slide scanners are still a functional feature of modern TV services.

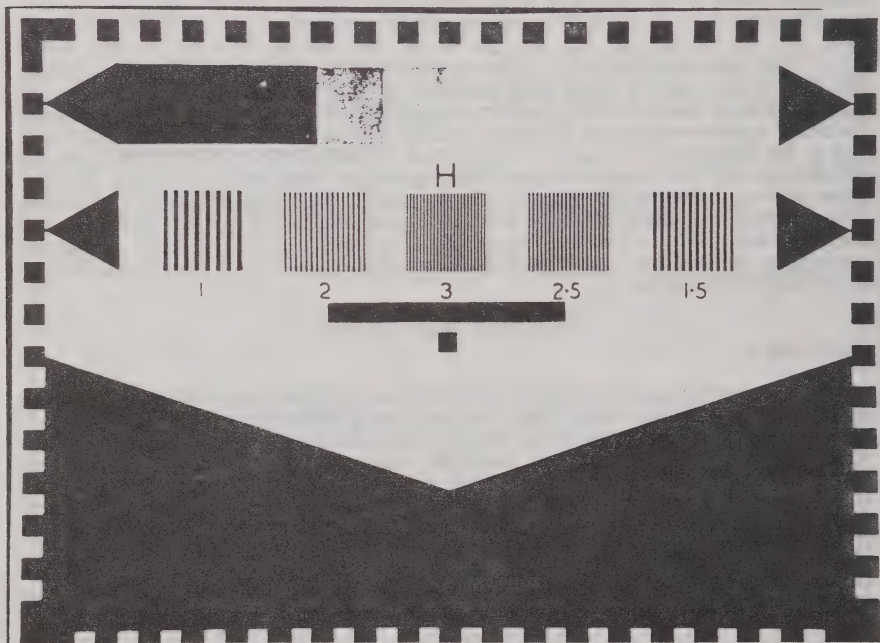
Test Card I

It won't be too far away from the 1st April when this article is printed so this can be the Potted History's April Fool. Did you really believe me when I said you'd get G, H and I? I is for Engineering. Many patterns have been used to warm up the various test cards. The BBC, for example, have used the "art bars" to warm up test card C and a chunkier version of this cruciform pattern to warm up Test Card D. I am sure many readers will remember the standard sequence on BBC 1 and 2 prior to Test Card F (or programmes) at 9.00 a.m.: 10 minutes of pulse and bar (the same was used today), 10 minutes reverse colour bars (without burst gate so they appeared to be black and white), and 9½ minutes 50Hz square wave. Please don't write in to say that this is not the correct sequence. This is the sequence as transmitted in the London area on 1 and 2 from November 1969

when F was introduced on BBC 1. It is quite possible that regions used their own signals for all or part of this transmission period.

During the mid 70s, the BBC used a multiburst pattern for 5 to 10 minutes every four to six months. This pattern consisted of the standard 625 line frequency gratings starting with 1.5MHz at the top and ending with 5.25MHz at the bottom of the screen. The sound which accompanied this pattern was a number of audio tones transmitted for 30 seconds or so each, each frequency having first introduced by the engineer/continuity announcer. On BBC 1 this occasional test was carried out before 9.00 AM, but on 2 the trade test schedule was interrupted.

In the run-up and early months of colour on ITA/IBA, any number of exotic cards were used, particularly on Southern Television on Sunday mornings when there were no trade test transmissions. Instead of the 10kHz sawtooth signal or the colour bars, Southern TV used for a number of months a crosshatch (white lines on black background), and a very unusual contrast pattern. This was basically a black card with a white block in the top centre right and a mid-grey block of the same dimensions immediately below. In 1971 Anglia TV used on odd Saturdays a simple colour pulse and bar pattern instead of the colour bars and believe me, Test Card F looks very peculiar with a superimposed pulse and bar pattern at the top instead of colour bars. It didn't happen often, and it was for only a brief period but some of these exotic test cards and patterns were a joy to see, and the world is a poorer place now that they are gone.



THE GOLDEN DAYS OF BLACK & WHITE?

I recently came across a yellowing (no, browning) piece of newspaper in the bottom of a drawer. It bore the date 24th October 1948 (almost as old as me!) and had the weekend's BROADCASTING on it. How exciting! What exciting things could you watch?

SATURDAY

11-12 Noon. Demonstration Film
2.30 Cup Final at Wembley:
Blackpool v. Manchester United
8.30 "Thark" (farce)
10 Viewers' Vote
10.10 Newsreel (repeat)
10.25-10.40 News

SUNDAY

4pm Children
8.30 "As You Are" (North-country comedy):
Edward Chapman, Marjorie Mars
10-10.15 News

Yes, that's it. Not a lot doing really! [AE]

MATHEMATICS FOR BEGINNERS, or THE SECRET OF THE POWERFUL

	YEAR OF BIRTH		AGE+YEAR OF ENTERING OFFICE		YEARS IN OFFICE		TOTAL
Churchill	1874	+	70+1940	+	4	=	3888
Hitler	1889	+	55+1933	+	11	=	3888
Mussolini	1883	+	61+1921	+	23	=	3888
Roosevelt	1882	+	62+1933	+	11	=	3888
Stalin	1879	+	65+1924	+	20	=	3888

What's more, 3888 is twice 1944, which is the year this little piece of art was cobbled together (allegedly).

IN THE WORKSHOP

Using varnish-fixing transfers

Nowadays we are spoilt for ways of applying legends to equipment. If we need to make up individual words, there is Dymo tape (the embossed plastic tape), or there is the new P-Touch tape, where the printing is done beneath the clear laminating layer (white man's magic!).

Alternatively you can use commercial decals or transfers, which may be screen-printed on self-adhesive vinyl or applied by rubbing on (dry-transfer lettering or Letraset). Another type is the waterslide transfer and yet another is the varnish-fixing transfer. If you look in, say, the Vintage Wireless Company catalogue or in that of Antique Electronic Supplies (USA), you may find both kinds of transfer ... and this is where some people come unstuck!

Because while most of us played with waterslide transfers as children (perhaps on model aeroplane kits), not so many people are familiar with the use of varnish-fixing transfers. Only one method will work with each pattern. **Radio Constructor** magazine used to supply panel legends as transfers (later they were re-issued as sticky vinyl decals) and a lot of readers could not get them to work properly. If you come across these varnish-fixing transfers, here is how you should use them, courtesy of **Radio Constructor**.

One or two readers have had difficulty in applying Panel Signs satisfactorily when using varnish. On investigation it was found that in each case the fault was the same. Some notes are given here in the hope that they will enable other readers to obtain the same high degree of satisfaction as we have ourselves have enjoyed.

The trouble was simply impatience - these readers were too eager to see the final result. Now, take for example one of the potentiometer panels. This consists of a thin film of paint held in position by a water-soluble gum to a sheet of tissue paper. If a coating of varnish is applied to the paint film, and then the transfer is mounted on a sheet of metal, it is obvious that no air can penetrate to the varnish and that it will take a very long time to harden; in fact, a thickish coat of varnish would need five or six days to dry!

Point number one, then, is to apply the varnish thinly. Number two is to let the varnish become very tacky, in fact almost on the point of hardening, before applying the transfer to the metal surface. Point number three is to let the transfer stand long enough, preferably overnight, to get really hardened off before attempting to soak off the tissue paper covering.

Pre-war Pye 838 TV-Radiogram

David Boynes reports ...

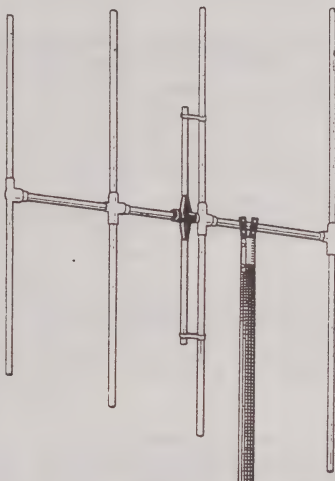
The Pye TV-radiogram is now working. The TV section gives a good picture on

the original pre-war tube, a Mullard MW22-1. The sound section on the TV unit supplies audio post-detector to the sound output valve on the radio unit. Although there is no sound output valve on the TV unit, the EL3 valve is still fitted in this receiver since it acts as a focus stabiliser.

Apart from the sound stage the TV is more or less the same as the 815; the TV-radiogram is designated as 838. The radio section is pretty awful, a real cost-cutting exercise. In brief it is a four-valve receiver employing Mullard's American range of valves. They are: 6A8G frequency changer, 6K7G IF amplifier, 6Q7G detector and AF amplifier. The output valve is a Mullard EL3, a side-contact Continental type, strange why a valve of this type should be chosen when the rest are US types. The radio HT rectifier is a 5Y3G. The radio power pack is a separate unit mounted on the cabinet floor.

**Without doubt
a Fine Aerial!**

**A Multi-array
with an
adjustable
"T" Match**



The "MAXIMUS" is the solution to all the difficulties hitherto inherent in the fringe or long range type of aerial. Besides giving a performance equalled by none, it can, by a simple mechanical adjustment, clearly indicated on the T match, be perfectly matched to 50 ohm co-axial input, 80 ohm balanced feeder, to Philips, G.E.C., Vidor or any other T.V. receiver, irrespective of feeder and input impedance.

**A FINE EDITION OF
A FINE RANGE**

Prove this to your own satisfaction. Test the performance against any other aerial made. You'll realise then the difference a FINE aerial really makes

The tremendous advantages of such an aerial have long been appreciated and can be seen in the high forward gain, signal to noise ratio, front/back ratio, and the high degree of interference suppression. Technical data on request.

Our full range of Aerials comprises an answer to most of your difficulties. Write for catalogue. Trade installations by experienced teams, each with a Television Engineer.

TELERECTION LIMITED,

Makers of Fine Aerials

12 SUFFOLK PARADE, CHELTENHAM

Phones: Chelt. 55068-5599

NOSTALGIA VIA CABLE AND SATELLITE

by Alan Keeling

"This is London and my name is Mark Saber". This line was uttered in rich Queen's English by Donald Gray every weekday evening on ITV back in the late fifties. But now, happily [for some lucky people], this vintage show crops up on the **Bravo** cable channel along with such other rarities as "Mr and Mrs North" (1952), starring Richard (Flying Doctor) Denning and Barbara Britton, "Circus Boy" (1956), starring a very young Micky Dolenz, "The Thin Man" (1957), starring Peter Lawford and Phyllis Kirk, not forgetting that remarkable terrier Asta.

On the Astra satellite, the **Lifestyle** channel has provided TV buffs with some interesting Saturday lunchtime fare over the last few years, which has included two early colour shows "The Cisco Kid" (1950) and "The Adventures of Long John Silver" (1955), starring Robert Newton. Western buffs were well catered for with Don Durrant as "Johnny Ringo" (1960) and Gail Davis as sharp-shooting "Annie Oakley" (1955-56), produced by Gene Autry's Flying A company. Science-fiction fans have not been forgotten, with "Rocky Jones - Space Ranger" (1954-55), with Richard Crane donning a futuristic baseball cap, and a 1954 version of "Flash Gordon", starring ex-wrestler Steve Holland and filmed in East Germany.

One of the first US sit-coms to feature on Lifestyle was the "Jack Benny Show" and this was soon followed by the "Smothers Brothers", "Ensign O'Toole", McKeever and the Colonel", "Make Room for Daddy" (which featured Danny Thomas) and the "Dick van Dyke Show". Drama offerings included "The David Niven Show" (1959-60) and "Dante" (1960), starring Howard Duff as a night-club owner.

When the **Sky Channel** started, the talking horse "Mr Ed" and "My Favourite Martian" brought laughter to the airwaves, and also a British series set during World War II and entitled "The Pathfinders", which starred Jack Watling and Robert Urquhart. Oddly enough, this series was shown on every ITV region except the Midlands and later turned up on sell-through video. Mind you, it was great to see the old Westerns like "Tales of the Wells Fargo", "The Deputy" and "Cimarron City", and also "Wagon Train", which later surfaced on Channel Four. "Star Trek" went boldly on, whilst "The Outer Limits" crept in after the midnight hour.

Superchannel gave buffs the chance to see once again shows like "Richard Diamond", "Honey West", "Dick Powell Theatre", the little-seen John Mills Western series "Dundee and the Culhane" (1967) and the ninety-minute "Name of the Game" (1968-70) series which starred Gene Barry, Robert Stack and Tony Franciosa.

Now it's marvellous to see "Steptoe and Son" as well as "Dads Army" on the **Comedy Channel**, and who can forget the deliciously dated "Burns and Allen Show" from the early fifties late at weekends. This channel also boasts a rather curious colour test card similar in design to "F" but featuring live tropical fish in the centre circle. And after this, all I can say is keep up the good work and a suggestion to the station programme planners - how about some good old

swashbucklers?!?

All this is fine for people who have access to cable and or satellite programmes, isn't it? It's an interesting thought that TV enthusiasts will probably be fighting for recordings of early Sky Channel broadcasts in years to come - Sky has been broadcasting longer than many people think. And before that it was styled "Satellite Super Station Europe", back in 1982. Those were the pioneering days of satellite entertainment! [AE]

ITV START-OF-DAY SEQUENCES

SOUTHERN TELEVISION

Terry Burnett suggest this as the definitive sequence *at one moment in time*.

Greyscale or sawtooth for a while. Then start Southern Rhapsody music with the Southern clock in vision. Shortly before the climax of the music fade from clock to film of local views. Music ends, cut to station announcer in vision.

PRE-WAR TELEVISION

Ray Herbert writes some notes about the goodies following ...

The photograph by Mark Savage (page 46) shows the first BBC Emitron camera with any sort of viewfinder and dates from late 1936. It was devised and built by him, and he worked as an engineer in BBC television from 1933 to 1939.

The programme schedule and sketch are from a programme broadcast in 1937. The black mark in the top left-hand corner is in fact where the papers were tied up with pink ribbon!

M. Savage

Concert Script

TELEVISION PROGRAMME

"FROM ALEXANDRA PALACE - 1936-1937"

TRANSMISSION:-

FRIDAY, 31st December 1937: 9.00 - 10.15 p.m. (approx.)

REHEARSALS:-

Wednesday, 29th December:	4.30 - 5.30 (76.30)	Telecine Sequences, Grams., Settings, Commentary and Lighting
Friday, 31st December:	4.30 - 6.30	ditto
	7.00 - 7.30	Orchestral Preliminary
	7.30 - 8.30	Orchestra, and all artists - Positions, Lighting, Balance and cues.

PRODUCTION STAFF

Producer	D. H. Munro
Film Assistant	L. G. Barbrook
Studio Assistant	Harry Fringle
Studio Manager	Arthur Ozmond (Studio 1)
Studio Manager	B. E. Adams (Studio 2)
Announcer & Commentator	Leslie Mitchell
Reserve Announcer	Jasmine Bligh
Senior Studio Engineer	M. Savage
Senior Lighting Engineer	D. R. Campbell
Property Master	Percy Cornish
Wardrobe	Mary Allan
Make-up	Jeanne Bradnock

TECHNICAL STUDIO REQUIREMENTS:

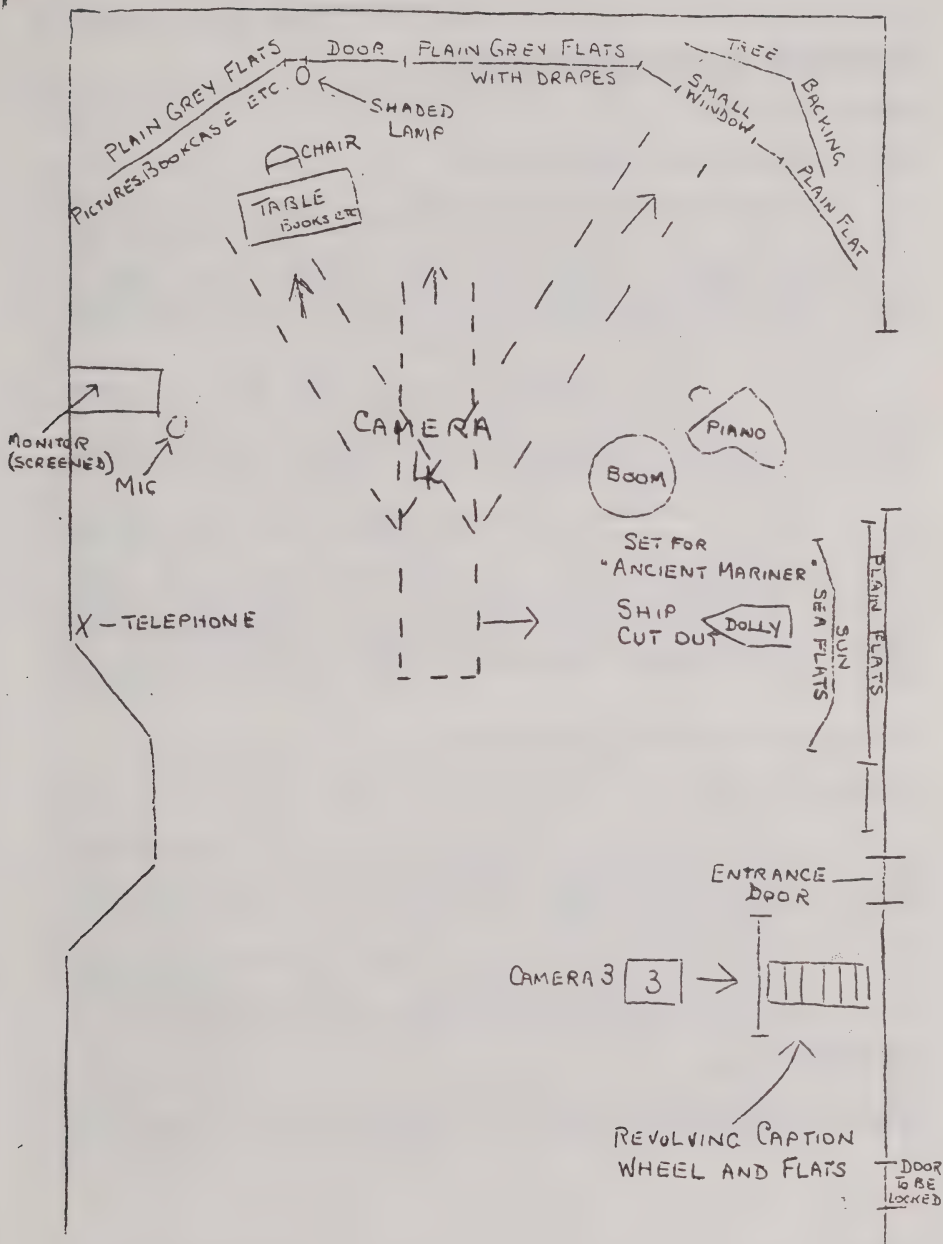
STUDIO 1

Cameras 1 (Dolly) and 2 (Iron Man)
Boom Mic. Orchestral Mic. STAND M.C
Monitor Mic.
Monitor
Normal Cue Lights

STUDIO 2

Cameras 3 (Iron Man) and 4 (Dolly)
Boom Mic.
Monitor Mic.
Monitor
Cue Light on Tripod

STUDIO 2 SET UP



NOTES AND QUERIES

WHERE IS IT NOW?

Here is an extract from *TV News*, July 1953.

Over the past few weeks a steady flow of telephotos - photographs taken from a television screen - have been filling the TV NEWS postbags. Telephotography is the latest hobby of the viewers, and an exciting one, too. But it's not so new as one would imagine. In fact, one amateur enthusiast actually made a telerecording in 1937, when the BBC had only just formed an outside broadcast unit and had no telerecording facilities. So far as is known, this film of the 1937 Coronation, was the first telerecording to be made.

What was it like? You have all had a chance to see, for Mr. J. E. Davies, the man behind the cine camera - and now manager of the Publicity Division of The Marconi International Marine Communication Co. - loaned his film to The Passing Show on June 1st and 8th, when portions of it were included, together with the first ordinary film made of a Coronation procession in 1902.

Mr. Davies' camera was a 16 mm Moviekon at f1.5. Synchronisation was difficult, as the camera had no frame speed to match that of the TV picture. The amount of exposure would have been insufficient though, so Mr. Davies compromised and used the frame speed setting on his camera, hoping that it would run into approximate synchronisation as well as giving better exposure. The results were good, although he feels that with these synchronisation and exposure difficulties the film does not do full justice to the quality of 1937 TV. And, he recalls, the weather, dull and showery, must have been a handicap to the TV cameras.

Does anyone know whether this film survives?

FLATTENED WHITES

I wonder if any BBC engineer could explain why the peak white value was always better from Sutton Coldfield compared to the Peterborough signal which always looked "flattened", although obviously the latter's RF level was higher here in east Northants. [Alan Mayes]

Hmm ... perhaps something to do with the transposer system of Peterborough, which in those days was called a "satellite" station? I noticed a similar anomaly in the 625 line era when I lived in Kent that the sound on the Bluebell Hill had far more "top" (i.e. better high frequency response) than Dover did. [AE].

OLD PROGRAMMES

Can anyone say for definite if the 25-minute drama shorts *Paris Precinct* or *Dr Hudson's Secret Journal* were shown on TV in Britain? [AE]

STRANGE BUT TRUE

Here's another daft story to make you chuckle. It's taken from **Memories of a Scientific Life** by Sir Ambrose Fleming, inventor of the thermionic diode and collaborator with Baird on early television.

I remember hearing of an instance in which a workman in some factory made a notable improvement in a manufacturing process, and communicated it to his employer verbally. The employer resolved to have it protected by patent, and sent the workman to his patent agent.

When the patent was granted and the Complete Specification was published, the employer was struck when he noticed that its contents differed considerably from the verbal description given to him by his workman. So he sent for the workman, and said, "How is this? The description in this Specification does not agree with the description you gave me privately of the way you carry out this improvement." The workman said, "No, I was not such a fool as to tell that chap (the Patent Agent) exactly how I did it."

The employer's disgust may well be imagined, because that confession of the workman made the patent void and worthless, and all the fees spent in obtaining it were wasted. Nevertheless, in some chemical patents there have been found some little necessary information ingeniously withheld or so concealed as not to be easily obvious.

A classic example of the information gap - who was the bigger fool? The workman was doing his genuine best to protect his employer's interests (or so he thought), and clearly he had not been properly briefed. This was written in 1934 - in these more enlightened times we might wonder why the great Fleming did not realise this and sympathise with the workman. But things were different then.

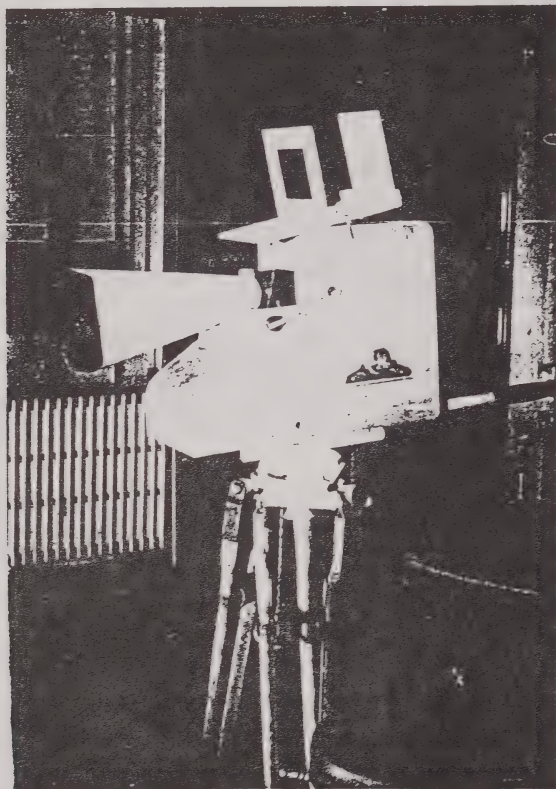
¶ A piece by Donald Bullock in the February issue of **Television** on repossessing rented TV sets prompted Dave Higginson to confirm this tale was indeed true. Very often customers would fall behind with their rental payments but made all kind of excuses to prevent the rental company's staff from recovering the TVs.

Accordingly a ruse was employed. A service technician would visit the house (unobserved) and stick a pin or drawing pin through the centre of the aerial downlead. This would short circuit the aerial signal, causing the customer to think the TV was faulty. They would then ring up the rental firm asking for the set to be repaired.

"Ah, it's got to be a workshop job," the technician would tell the customer; "but we'll be back soon." Of course they did not come back, and when the customer rang up to enquire, he would be told that the set had been repossessed and would never see the set again (unless the bill was paid). It was not always plain sailing, though, as Donald Bullock observes. Sometimes the aerial isolating capacitor in the TV would have failed, causing the person piercing the coaxial cable to get a nasty shock!

RECORDING NOTES

Not much new to report this time, so we'll save the space and refer you to issue 13. However, Ron Vansittart has some additional formats to note, including 2" Quad and helical, any line standard; 1" B and C formats, high and low-band U-Matic PAL, SECAM and NTSC; Betacam SP; S-VHS and VHS. He can be found on 0843-292802.



First BBC camera with any kind of viewfinder, devised and built by Mark Savage.
Photo by Ray Herbert.

Attention 405-LINE Collectors!

NEC BIRMINGHAM

**THE FIRST NATIONAL
VINTAGE COMMUNICATIONS FAIR**
will be held on Sunday May 3rd 1992, from
11am to 5pm at the National Exhibition
Centre, Birmingham. 100s of stalls selling
405-LINE TELEVISIONS, RADIOS,
GRAMOPHONES, PHONOGRAPHS,
RECORDS, RADIOGRAMS, TELEPHONES
& JUKEBOXES *etc. etc.*

Entrance on door £2. Restaurant, Full Bar, Toilet &
Telephone facilities all provided within the Hall.

Free Parking.

Right next to Birmingham International Railway Station & Airport
and the M42 Motorway.

STALLS NOW BOOKING

STALLS ONLY £20 each for this great venue!

(price includes stall, entrance for stall holder & 1 helper,
free parking and drive-in unloading facilities).

For a Booking form, please send sae to:

Jonathan Hill, Organiser NVCF, 2-4 Brook Street, Bampton,
Tiverton, Devon. EX16 9LY. Telephone (0398) 331532.

405 ALIVE will be there!



PLATO

PLATO VIDEO

STANDARDS CONVERSION OF FOREIGN VIDEO RECORDINGS

Between NTSC (USA, Japan, Etc.) and PAL (UK, Europe, Etc.) and SECAM (France, Russia, Middle East, Etc.). We use a Snell & Wilcox Digital Converter with fitted Y/C for Super VHS and Hi-8. Also we do Standard VHS (3 Speeds NTSC) VHS-C, Standard 8mm, Betamax, U-Matic SP and Betacam SP formats.

NTSC CAMCORDERS (USA System)

- Available for hire (Hi-8 and Super VHS).

VIDEO TAPE COPYING AND DUPLICATION

- All formats as above, plus Philips 1500 & Video 2000.
- Small duplication runs in PAL, NTSC or SECAM

TRANSFER TO VIDEO VIA AERIAL IMAGE MULTIPLEXERS

- Cine Film, sound or silent, 16mm, Super 8mm, Standard 8mm and 9.5mm.
- 35mm slides using Two Projector Dissolve System .Photographs (Negatives or Prints)

PHOTOGRAPHIC PRINTS OR SLIDES FROM

- Any Video image.
- Any Film single frame.

VIDEO SURVEILLANCE

- Cameras & Time Lapse VTR available for hire

ARCHIVE FILM LIBRARY AND SLIDES

- State your requirements.



PLATO

PLATO VIDEO

PLATO VIDEO
(Incorporating Visual Image Production)
**70 Richmond Hill,
Bournemouth BH2 6JA**

Telephone 0202 - 554382/310355

CHEVET BOOK SUPPLIES

157 DICKSON ROAD, BLACKPOOL FY1 2EU

TEL : (0253) 751858

THE VINTAGE WIRELESS AND TELEVISION BOOK LISTING

Published regularly, containing hundreds of out-of-print, old and collectible wireless and television books and magazines.

Send four first class stamps for next copy or £2.25 for next four issues.

TELEVISION AND WIRELESS SERVICE SHEETS AND MANUALS

Thousands in stock from 1930s to 1980s. SAE with enquiries please.

BRITISH TELEVISION, THE FORMATIVE YEARS by Prof. R.W. Burns. Special purchase of an out-of-print book on early television 1929-1939. Sponsored by IEE History of technology in association with the Science Museum. 488 pages, well illustrated. A highly collectible item, based on written primary source material. An invaluable addition to the literature on the subject. Published at £52, our price £45 including p&p.

EARLY WIRELESS by A. Constable. This excellent book retraces the paths of history which culminated in the final appearance of the wireless set. Many early sets are illustrated. Much information is provided for the wireless historian. 167 pages, includes half tones. Laminated boards. Brand new £8.50, p&p £1.50.

CLANDESTINE WARFARE. James Ladd and Keith Melton. This interesting and informative book studies the weapons and equipment employed by the SOE and OSS during World War II. Includes a chapter on radio communications equipment, with photos of transceivers, etc. With a chapter on collecting military and industrial intelligence, selection and training, and sabotage. Brand new. Published £14.95, our price £9.95 plus £1.25 p&p.

SCOOP PURCHASE. THE AUTHORISED BIOGRAPHY OF SIR BERNARD LOVELL. The man responsible for Jodrell Bank. Contains detailed chapters on the development of wartime radar, including H2S and various centimetric equipment. 320 large format pages. A must for those interested in the development of radar and radio astronomy. Many illus. A big book. BRAND NEW £8.25 p&p £1.75.

VINTAGE VALVE LISTING

A listing of hundreds of unused/new valves of all types 1925 - 1975, including most television valves. SAE for list with your requirements.

Access and Barclaycard taken. Telephone orders accepted.

Write to Dept. E, **CHEVET BOOKS**, 157 Dickson Road, Blackpool, FY1 2EU. Telephone 0253-751858.

IF YOUR INTEREST IN COMMUNICATIONS EXTENDS TO
WIRELESS OF DAYS GONE BY, YOU SHOULD BE READING

RADIO BYGONES

■ Whether that interest is in domestic radio and TV or in amateur radio, in military, aviation or marine communications, in broadcasting, or in commercial radio systems fixed or mobile, **RADIO BYGONES** is the magazine for you.

■ Articles on restoration and repair, history, circuit techniques, personalities, reminiscences and just plain nostalgia – you'll find them all. Plus features on museums and private collections, with colour photographs of some of their most interesting exhibits.

■ Covering developments from the days of Hertz, Maxwell and Marconi to the recent past, **RADIO BYGONES** is edited by Geoff Arnold G3GSR, who is also Editor of *Morsum Magnificat*, the quarterly magazine for Morse enthusiasts.

■ **RADIO BYGONES** is published six times a year. A subscription costs £17.00 for one year by post to UK addresses, or £18.00 to overseas addresses by surface mail. Airmail rates can be quoted on request.

■ If you would like to see a sample copy, send £3.00 (£3.20 overseas) to the publishers at the address below. **RADIO BYGONES** is not available at newsagents.

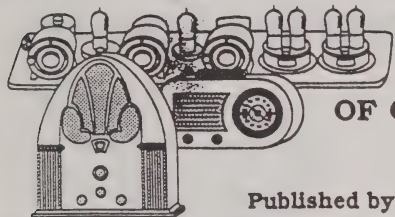
■ Please send payment by cheque or postal order to the Publishers at the address below. (Overseas remittances must be in Sterling, payable in the UK. Cheques must be drawn on a London clearing bank).

Payment from the UK or overseas by Access/Eurocard/Mastercard or Visa is also welcome; please quote your card number and expiry date, and your full name.

G C Arnold Partners, 9 Wetherby Close,
Broadstone, Dorset BH18 8JB, England
Telephone: 0202 658474



ANTIQUE RADIO CLASSIFIED



THE NATIONAL PUBLICATION
FOR BUYERS AND SELLERS
OF OLD RADIOS AND RELATED ITEMS
PUBLISHED MONTHLY

Published by John V. Terrey, P.O. Box 2, Carlisle, MA 01741

Antique radio's largest-circulation monthly magazine
5000+ subscribers!

SUBSCRIBE TODAY

Only \$11 for a 6-month Trial

A typical 76-page monthly issue includes:

- 500-plus Classified Ads
- Advertising for Services & Hard-to-Find Parts
- Informative Articles such as Company Histories, Value Guides, Auction Reports, How-To, Photo Reviews, Hints & Tips, Coming Events

A Sampling of the collecting areas covered:

- 20's Battery Sets
- Crystal Sets
- Wireless Gear
- Cathedrals
- Tombstones
- Classic Radios
- 50's Plastic Radios
- Television
- Spark Xmtrs
- Early Tube Xmtrs
- Comm. Receivers
- Tubes
- Horns & Speakers
- Telegraph Gear
- Advertising
- Novelties
- Books, Magazines, etc.
- Etc., etc., etc.

Yes, I want to subscribe to Antique Radio Classified!

J1

Name _____ Call _____

Address _____

City _____ State _____ Zip _____

Telephone _____

☐ New ☐ Renewal: SUB#: _____ EXP: _____ Early: _____

____ \$11.00 6-months, by 2nd class mail

____ \$20.00 12-months, by 2nd class mail; _____ \$40.00 25-months

____ \$30.00 12-months, by 1st class mail; _____ \$60.00 25-months

____ Other: _____

Foreign rates:

Canada: \$32/yr. (air)

Surface: \$27/yr.; \$14/6mo.

Mexico: \$30/yr. (air)

Other Foreign: \$60/yr. (air)

Surface: \$30/yr.

Make checks payable to A.R.C. Mail to A.R.C., P.O. Box 2, Carlisle, MA 01741

VISA _____ MC _____ Card No. _____ Exp: _____

Paid: \$ _____ By (check) (cash) (Charge) 1st issue: _____ For ARC: _____

THE LEADING MAGAZINE FOR ALL VINTAGE RADIO ENTHUSIASTS

The Radiophile



SERVICING * RESTORATION * DISCUSSION
NOSTALGIA * CONSTRUCTIONAL PROJECTS

INTRODUCING THE RADIOPHILE.

As a radio enthusiast, you may already have heard something of our magazine. Why not sample it for yourself? We believe that you will agree with our readers that it is by far the best of the publications dealing with vintage radio with its authoritative yet friendly articles and its devotion to the "feel" of the period it deals with. *This is not a "coffee table" magazine with merely superficial appeal.*

The Editor, Chas.E.Miller, has been engaged professionally in radio work since 1948 and in technical journalism since the early 1970's. His book *A Practical Handbook of Valve Radio Repair* is the definitive work on the subject. The various writers who contribute are also well qualified in their fields and provide a valuable store of information for the readers. The Radiophile also offers its subscribers a service that is unmatched elsewhere: its large library of service sheets and manuals covers a vast range of models and these are available as photo-copies at very reasonable prices - typically half or less those charged by specialist firms. The book department has on offer hundreds of volumes dealing with vintage radio and allied subjects. In addition readers may place small advertisements free of charge. The Friends of The Radiophile, an informal association, operates "get-togethers" every six months at which readers meet to buy, sell or exchange equipment - and chat - in a friendly, relaxed atmosphere markedly different from other such functions. Full details of forthcoming events are given in the magazine.

At present a six-issue subscription to The Radiophile costs just £15.* Do yourself a favour by sending off your subscription now so that you will miss no more issues! If you would like to see a specimen copy first, to show you what you have been missing, send just £2.50. All back numbers are available at a cost of £2.50 each, including postage. Special rates will be quoted for large quantities.

Our telephone number is 0785 284696. It is manned from 0900 - 1300 and 1400 - 1700 Monday to Friday; an answering machine is usually available at other times.

*UK and Eire, surface mail. Overseas, surface mail, £21 for six issues.

The Radiophile, "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP.

MARKET PLACE

This is the area for buying and selling all kinds of things to do with television, new or old.

Want to join in? Then send us your advertisement: there is no charge, although if space is short we may have to "prune" out the least relevant adverts or hold them over until next time.

Advertisements are normally inserted for two issues: please indicate if you wish your ad. to run longer. There's no extra charge but we try to avoid repeating "stale" material.

Traders are also welcome here but we do require people who are commercial dealers to state this in their advertisements. The letter (T) at the end of an advertisement indicates that the advertisement is "trade".

Test card music is subject to the same rules of copyright as other recorded works and it is unlawful to sell amateur or professional recordings of same. 405 Alive will not accept any advertisements from persons engaged in this activity.

Also please note that we do not accept any responsibility for dealings resulting from these advertisements, which are published in good faith. That said, we will endeavour to deal sympathetically and effectively with any difficulties but at our discretion. Fortunately we have had no problems yet. In related collecting fields, replicas and reproductions can be difficult to identify, so beware of any items "of doubtful origin" and assure yourself of the authenticity of anything you propose buying. And try to have fun: after all, it's only a hobby!

We have had a number of ads requesting 405 line recordings and circuit diagrams for standards converters and Band I modulators - why haven't we printed them? Well, the ads for videotape recordings were getting out of hand and there was no response to our idea of a clearing house. Building a standards converter is a major undertaking (parts are likely to cost £300 minimum) but one our members who has built one is now working on a set of printed circuit boards and parts lists. Watch this space! And two designs for modulators have been published in *Television* magazine - see issue 1 of 405 Alive, pages 10/11. We can supply photocopies at 10p a page.

Please note that we are not in a position to supply circuit diagrams, service sheets or other information on equipment. For this you need to read the small advertisements below and those published each month in *Television* magazine. But we will also print requests for help in this section of the newsletter. Most valves and other components are not hard to find: we recommend **Billington Valves** (0403-865105), **Kenzen** (021-446 4346), **Wilson Valves** (04575-6114) and **PM Components** (0474-560521). For hard-to-find transistors we have heard of **AQL Technology** (0252-341711) **The Semiconductor Archives** (081-691 7908), **Vectis Components Ltd.** (0705-669885) and **Universal Semiconductor Devices Ltd.** (0494-791289). NB: Several of these firms have minimum order levels of between £10 and £20. Would you like to recommend other firms? If you think a firm gives good service please tell us all!

The advertisements start on the next page.

AVAILABLE AGAIN after two years: Paste Polishing No. 5. Connoisseurs will know that this paste is the ideal material for cleaning bakelite and other plastics (even plastic baths!). Unlike Brasso and other liquid polishes, it leaves no active residue, and as it also contains a waxy agent, it also gives a gloss finish. Paste Polishing No. 5 is the stuff the Post Office used to polish up the old bakelite phones and is marvellous stuff - ask any user!

Unfortunately the demand for it is reduced nowadays (BT doesn't need it now!), so it is only manufactured at intervals. A batch has just been made and you can have a carton of 12 tubes for £12.24, post paid and including VAT. Smaller quantities are not available from Greygate, only in multiples of 12 tubes. Send your order to Greygate Chemical Company, Fir Tree Lane, Groby, Leicester, LE6 0FH. (Tel: 0533-877777). And do it today while stocks are still available!

(If you really want only one or two tubes, small quantities were available at time of writing from THE **RADIOPHILE**, "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP at £1.95 a tube plus postage.)

VINTAGE TVs, radios and testgear repaired and restored. Personal attention to every job and moderate prices. Estimates without obligation - deal with an enthusiast! (BVWS and BATC member) Please include SAE with all enquiries - thanks. Dave Higginson, 28 High Street, Misterton, Doncaster, Yorks., DN10 4BU. (T). Tel: 0427 - 890768.

FOR SALE: Valves for your 405 line TV (and other equipment) can be obtained from **Kenzen, Unit 9, 16-20 George Street, Balsall Heath, BIRMINGHAM B12 9RG.** Send SAE for quotation by return or telephone 021-446 4346 or fax (new number -

please note) 021-446 4245. Many thousands of new, boxed valves at unbeatable prices. We can also supply components, e.g. "spot-tip-body" colour coded resistors, wirewound resistors, droppers, EHT capacitors, etc. etc. Send for our latest 26 page catalogue of goodies - only £1 plus A4 size SAE with 32p stamp please. Interesting items available now include: ex-IBA UHF television transmitter (parts of), about 1/2 tonne of ex-BBC video and audio equipment (mostly 19" rack mounting) and lots of 19" video monitors. Callers welcome but please telephone the warehouse first.(T)

FOR SALE: Printed circuit board for David Looser's design of Band I modulator. Size 160 x 100 mm, undrilled. £10 including post and packing. Dave Boynes, 12 The Garth, Winlaton, Blaydon, NE21 6DD. Tel: 091-414 4751.

FOR SALE: Sony CV-2000B 405 line video tape recorder, good condition but not used for 5 years, so not guaranteed to work immediately. £10. Also Bush DAC90 radio and GEC 5444 six-band radio (1956), both bakelite cabinets - offers? Mr Leon, Leon Electronics, Gatwick, Sussex. Tele: 0293-520536.

FOR SALE: various 1950s TVs - Pye, Bush, Ekco, etc, some in very good condition and none over £50. Steve Harris, 0244-661062.

FOR SALE: Circa 1956 Pye 17" Continental and Philips 17" on original metal legs. Both in excellent condition, £30 each. Barrie Portas, tel. 0472-824839.

FOR SALE: The following items have been donated to the British Amateur Television Club to raise funds. All proceeds go to the BATC. BATC members may claim a discount. All items must be collected.

* Marconi Mk4 picture and waveform monitor, compete, handbook, valve, 405/525/625 capable, will need some rewiring£30.00

* Taylor Taylor Hobson "Studio Varotol" 10:1 zoom lens 35mm. Image format ...TV88 mount fits I.O. Cameras.....£40.00

* Marconi Industrial vidicon camera, Head only, valve, circa 1960.

* Rank bush Murphy Monitors 9" solid state 405/625 autoswitch handbook, Mains/Batt., early 60's, fair condition.....£25.00

* EMI switching matrix, big, circa late 60's

* Bell & Howell 16mm film projectors "Filmsound", some very modern, some not so modern, optical sound or mag/opt. sound, from ..£40-150

* Reliance studio vidicon camera with viewfinder, clean but viewfinder tube has spots, no data, quite big.....£20.00

* Audix 50watt power amps, 2U rackmount, line in, 8ohms/100v O/p. £15 each or pair for £25.00

* Image Orthicon tube P811G unboxed condition unknown....£5 collect; Ditto Boxed.....£15 collect or + post at buyer's risk

* Tektronix 'scope tubes, selection available: phone.

These items are personal sales:

* Fi-cord portable tape recorder circa mid-60s, in nice condition, collectible, offers....

* 1/4" recording tape Afga PER368, box of ten tapes £5.00

* BBC Anchor caption equipment, keyboards, etc, fairly big, could be collectible needs good home.

Contact B. Summers 081 998 4739 answerphone, leave message.

FOR SALE: * Marconi 31,250Hz (twice 625 line frequency) as used in SPGs, in glass valve-style envelope. In original boxes, two mint, one storage-soiled. £2.50 each post-paid.

* Illuminated diascope for I.O. camera, new condition, with power supply for lamp. Slides onto lens, takes two 2" x 2" slides (latter not supplied but may be available at cost). £50 or swap.

* Panasonic portable VHS recorder NV-180E, £250.

Carriage extra or collect.

Andy Emmerson G8PTH, 71 Falcutt Way, Northampton, NN2 8PH.

FOR SALE: Wireless and television technical books and magazines dating from 1938. Includes Practical Television from 1957 and Wireless World from 1949. Everything must go as I need more room. Send SAE for copy of lists to: Nigel Phillips, 80 Johnstone Road, Oakdale, Poole, Dorset, BH15 3HT. Tel: 0202-670733.

FOR SALE: English Electric 16" console set (with metal cone tube), BBC TV channels plus FM radio. Complete and in reasonable condition, but untested. Quite large! £10 ono. I may have other 1950s sets by the time you read this so please ask. Pat Hildred, 0532-670501 weekday evenings or 081-458 4426 answerphone.

FOR SALE: most EMI (HMV, Marconi, Columbia, etc.) service information for radios, TV and audio, 1929-1950s. Many original service sheets, manuals, instruction books for sale. John Gillies, 081-573 7517.

FOR SALE: 12 brand-new boxed heads for Philips N1500 VCRs, £20 each. 50 brand-new 1700 series tapes with running times from LVC90 - LVC120 - LVC150. Price around £5 each. Carl Truman, 21 Sharman Avenue, Watton, Norfolk, IP25 6EG. Tel: 0953-882308 after 6pm, not Tuesdays.

FOR SALE: 1950s and 1960s classic transistor radios, all in working order. £5 to £20 plus postage at cost. Barrie Portas, Grimsby 0472-824839.

FOR SALE: Decca 1000 projection set, appears to work (more or less), cabinet needs attention. Nigel Gray, Hinckley (Leics.) 0455-612091.

FOR SALE: Various Ekco TVs, the property of the advertiser's late husband. Floor-standing set with large screen, walnut bow-fronted cabinet with doors. Small wooden cabinet TV. All mid-1950s. Large floor-standing radiogram plus some 78rpm records, late 1940s. Mrs V.M. Price, Sydmarie, Woodleigh Road, Ledbury, Herefs., HR8 2BL. Tel: 2685.

FOR SALE: ATV TELEVISION STAR BOOK, 1959 and 1961 editions. Almost as new. W. Martin, 7 Eliot Crescent, Hamilton, ML3 6SN.

FOR SALE: New (old stock) Mullard MW6-2 tubes for projection TV, £10 each. English Electric T901A metal cone tube in original carton but U/S, free. Various 17" tubes: MW43-64, AW43-80, AW43-88, Brimar C17FM, etc. Used but serviceable, rescued from scrap sets, £5 each. Various mid-to-late 50s TV sets, stored 10 years in damp, leaking shed. Indescribably poor condition but may yield LOPTs, knobs, cabinet backs or other bit. Pam. Bush (TV56), Pye, Murphy, Masteradio (TE7T), Decca and Pilot. All free - save them from the tip! Ekco TP308 14" portable TV and Band II radio (circa 1957), good condition, £10. Anything available as swap - what have you Ring Mike King on 0449 79-366 for details (Suffolk).

FOR SALE: Philips N1702 VCR with some tapes. P. Harper (Oxfordshire) 0865-341344.

FREE - YOUR AD COULD BE HERE. There's no charge at all if you're a subscriber ...

INTERESTED in telephones and telegraphs? The Telecom Heritage Group is for you then, with four magazines and a swapmeet a year. Send SAE to THG, P.O. Box 499, Bishopbriggs, Glasgow, G64 3JR.

WANTED: TV with speaker alongside screen, e.g. Pye B16T, Invicta T102 or similar. Barrie Portas, Grimsby 0472-824839.

WANTED: I am looking for examples of early colour TVs, especially dual-standard Bush, Murphy, Thorn, Pye or Decca models. Anything unusual would be of particular interest. I am also seeking examples of two early post-war GEC models, BT7092 and BT2147, and of course anything pre-war (isn't everyone?!?). My telephone number is Coddensham 0449 79-366. Mike King, Crowfield Cottage, Stone Street, Crowfield, Ipswich, Suffolk, IP6 9TA.

WANTED: Mirror-lid TV, any condition considered. Details and price to Barrie Portas, 4 Summerfield Avenue, Waltham, Grimsby, DN37 0NH. Tel: 0472-824839.

WANTED: Old studio equipment - camera pedestal, pan & tilt head (wedge fitting), 625 colour SPG, other studio items would be of interests including the possibility of a complete O.B. truck, the older the better. Steve Harris, 0244-661062.

WANTED: buy/borrow/swap old TV programmes on 16mm film. I'm gradually building up an interesting archive! Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. 0604-844130.

WANTED: I have almost a complete set of Newnes/etc. Radio & TV Servicing volumes up to 1985. But 1970/1 and 1972/3 are missing. Can anyone help please? Albert Pritchard, 39 Doncaster Road, Edmonton, London, N9 7RD.

WANTED: *Basic Television* part 2 (Technical Press). Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH (tel: 0604 - 844130).

WANTED: Who wants to sell me a pre-war TV set? I can offer in exchange a Telehor Nipkow disc set of 1932. I prefer a table top set. I also wish to buy the GEC 9" television and radio receiver from 1947 (SETMAKERS page 307). I offer a good price for a good set (not a ridiculous price, I am still a collector). Rudi Sillen, Limberg 31, B-2230 HERSELT, Belgium. Tel: 010 32 14-546889.

WANTED: Pre-war TV, any make, any condition. Pye B16T. CRTs 3/3, 3/16 and 3/1, also 6/6 (or equivalent 6/4). I can collect. Pre-war books on TV. Data on Ekco TX275. Please help me with standards conversion (625->405 and/or 625->819). If you have a Philips 663A or know of it, please exchange findings with me. Offered: help with documentation. Some crystals 41.5MHz at cost (£6 each plus postage, or I can bring them to a swapmeet). Jac Janssen, Hoge Ham 117d, 5104JD DONGEN, The Netherlands. Tel. (evenings) from UK: 010 31 1623-18158. Thanks!

WANTED: Pye V4 or VT4 TV, Pye broadcast equipment, the mauve and light blue valve type. What have you? Information on the Pye Broadcast Staticon camera, type 2130 D6Y. Need manual, lenses, any info. Michael Bond, 0733-53998.

WANTED: old ATV *Television Show Books*, number 2 and up. Also wanted 16mm opt. sound ATV logo, starts. Mr D.W. Probert, 16 Woden Road East, Wednesbury, West Midlands, WS10 0RG.

WANTED: ITV year books from first edition (?1962) to the last. Also prints/slides of test cards/tuning signals used by the BBC/ITA. Malcolm O'Neill, 80 Welbeck Road,

Carshalton, Surrey, SM5 1TA.

WANTED: *The Authority's Transmitters* (an early ITV publication) and BBC television publicity handouts of the 1950s and 60s. Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH.

WANTED: OLD CAMERA TUBES and similar imaging devices of various types and age (and related data, etc.) sought for historic (!) collection. Particularly welcome would be an Orthicon, EMI 9831 vidicons, an Ebitron, an Image Isocon or a 1.5" vidicon. Tubes that are not operable *are* suitable, so if you replace tubes in cameras please don't throw the old ones away but contact Peter Delaney, 6 East View Close, Wargrave, Berks., RG10 8BJ (tel: Wargrave 0734-403121).

WANTED: Any 405 line video tape VHS or Betamax and any highly qualified electronic technician to make me a modulator to put sound and vision on old set. J. Pinner, 88 Macaulay Avenue, Great Shelford, Cambridge, CB2 5AF.

WANTED: 405-625 system switch slider for Thorn 1400 chassis (scrap chassis will do). Also new CRT type A59 25W/S 23" mono or equivalent (not urgently required but would be nice to have if ever needed!). Costs will be met. Write to Brian Renforth, 174 Helmsley Road, Sandyford, Newcastle-upon-Tyne, NE2 1RD.

WANTED: For restoration of Pye B18T/BV20, preset control panel or individual sliders, the split HT surge-limiting resistor 2 x 94, original service manual. Also wanted, the following Grundig reel-to-reel recorders: TK2, TK3, TK4, TK7, TK10, TK15, TK16, TK22, TK40, TK60, TK64, TK400. Any original Grundig reel-to-reel manuals and Grundig Technical Information Bulletins. Mike Maxey G8CTJ, 28 Herald way, Burbage, Leicester, LE10 2NX.

WANTED: by VT engineer. Dinky BBC mobile control room (model no. 967) and extending mast vehicle (no. 969). Interested in any model toys with TV or film connections. Also wanted, information, photos on any scanners in use from 1968 to the present day. Will pay sensible prices for good condition models and information. Nigel Phillips, 80 Johnstone Road, Oakdale, Poole, Dorset, BH15 3HT. Tel: 0202-670733.

SWAP: I have user handbooks for the Cossor models 930T and 934, also Bush TV24 (the last is a bit dog-eared). I'll be pleased to swap all three for the Bush TV22 instructions (I don't want to sell them). Andy Emmerson, 0604-844130.

FOR TRADE: 1938 Marconi television, original finish, all knobs, with back and most (not all) original Marconi tubes. No restoration attempted. Photos available.

POSSIBLE TRADES CONSIDERED:

1. Pre-war TVs by RCA, GE, Andrea (not kit), etc. No mirror-in-the lid sets.
 2. Early scanning disk sets, must have factory-made cabinet.
 3. ZENITH Stratosphere, 25 tube set, or 16A63.
 4. Scott 30-tube Philharmonic in Warrington.
 5. McMurdo Silver Masterpiece V or VI.
 6. Crosley WLW.
 7. 1935 Lincoln 20-tube Symphonic.
 8. Other rare radios considered.
- Don Hauff, Box 16351, Minneapolis, MN 55416, USA.

WANTED: Cream rubber mask for VCR97 tube. Ring Alan on 0424-893078.

WANTED: all 405 line equipment, sets, videos and especially a 405 line monitor (green or b/w). Also

recording of old ITA knight and early Doctor Whos wanted. Telephone Peter Matthews on 0206-766543 (during August becomes 0206-796544).

WANTED: early 1950s console set, must have doors; dual-standard or 625 line-only black & white sync pulse generator, preferably rack-mounted, BBC "white unit" PLUGE; rack-mounted audio monitor unit of any description. Pat Hildred, 0532-670501 weekday evenings or 081-458 4426 answerphone.

WANTED: CRT adapter type 445 for Windsor valve tester; CRTs TA10, CRM92, 6501, 6505; Frame oscillator transformer for Invicta T102 TV; Television receivers Marconi VC53/73 and Pye D18T, Vidor CN377, Mullard MTS389. Clive Mason, 0384-872744.

WANTED: can anyone help with sound recordings of "National Airs" from BBC TV, the two versions of "Oranges and Lemons" that opened up the Light Programme and the Bow Bells from the Home Service? I would send a cassette and return postage if you can help. Keith Rann, 22 Greensted Road, Loughton, Essex, IG10 3DL.

WANTED: Video recorder capable of playback on VHF Band I channel 1, also any 405 line sets and related items. Peter Matthews, Canzone del Mare, 70 Speedwell Road, Colchester, Essex, CO2 8DT. Tel: 0206-766543 (after August 92, 0206-796544).

WANTED: Any Philips dual-standard colour TV, pref 500 series 25" screen but not too fussy. Must be branded Philips and a dual-standard. Gordon Bussey, 64 Pampisford Road, Purley, Surrey, CR8 2NE. Tel: 081-660 2240.

WANTED: Colour CRT A56 120X, new not reconditioned. Ray Whitcombe, 91 Winchester Avenue, Kingsbury, London, NW9 9TA. Tel:

081-204 3804.

WANTED: On 16mm optical sound film, episodes of MAD MOVIES with Bob Monkhouse. Also a frame transformer for Pye LV30. Peter Atkinson 0797-227163.

WANTED: I am interested in any original audio, cine or better recordings from 1950s, 1960s television. Michael Long, 150 Avondale, Ash Vale, Aldershot, Hants., GU12 5NG.

WANTED: Tuner control knob for console TV model V649D made by Murphy, also handbook. Does anyone have a plug-in tuner for VHF band as used in old Betamax recorders? Peter Matthews, 0206-766543.

BUY/SWAP LP records and recordings used on ITV trade test transmissions 1957 to 1967. I am only 20 records short. Ray West, 55 Hampton Road, Warwick, CV34 6JL.

TELECINE (standard 8, super 8, 9.5 and 16mm) and 525/625 PAL/SECAM/NTSC standards conversion work. Personal service using professional equipment, by a 405 enthusiast at competitive prices. Send large SAE for full details or describe your specific requirements. We regret we cannot handle 405/625 conversions! Lionel Fynn, Plato Video, 70 Richmond Hill, Bournemouth, BH2 6JA. Tel: 0202-24382.

CALLING ALL DXers! Keep up to date with *Teleradio News*, the only magazine for dedicated enthusiasts. Six issues a year cost you just £7.50 post paid, so send your name and address with a cheque made out to HS PUBLICATIONS, 7 Epping Close, Derby, DE3 4HR.

AND IF YOU'RE AFTER THE VERY LATEST INFO ON SATELLITE TELEVISION ... you should be

reading **Transponder**, the definitive subscription newsletter. For details ring 0270-580099 or send SAE to Transponder, P.O. Box 112, Crewe, Cheshire, CW2 7DS.

RECOMMENDED SHOP: J. & N. Bull Electrical, 250 Portland Road, Hove, Sussex has old TV servicing equipment from time to time, also obsolete and spare parts at reasonable prices - Albert Pritchard.

MOMI - THE WORLD'S MOST EXCITING CINEMA AND TELEVISION MUSEUM. South Bank, London SE1. Tel 071-928 3535 (switchboard) or 071-401 2636 (recorded information line).

NOTHING to do with vintage TV but if you are interested in the "alternative" video and independent TV production scene, you may care to read *Independent Media*, a thick monthly magazine costing £1.25. Full details from Independent Media, 7 Campbell Court, Bramley, Basingstoke, Hants., RG26 5EG. Telephone 0256 - 882032.

ON THE AIR Vintage Sound and Vision is a new venue for vintage broadcasting enthusiasts. Situated in Chester's major antiques centre, ON THE AIR has a constantly changing stock of vintage wireless, television and related items. Please write (enclosing SAE) or phone for further details and to ensure personal attention before calling. Open Monday to Saturday 10.00 - 5.30. ON THE AIR, Melody's Antique Galleries, 32 City Road, Chester. Tel: 0244 - 328968 or 661062.

TEST CARD VIDEOS FOR SALE: 55 minute video presentation made for the BATC "The Development of the TV Test Card". Andrew Emmerson interviews George Hersee, designer of Test Card F. Lots of old test cards included.

Also ... "Exotic TV idents" covering

East Germany, USSR, Poland, Czechoslovakia, Estonia and Romania, Mongolia, Libya, Algeria, New York, "BBC London" and many west European countries and satellite channels. In all there are over 80 test cards, station idents, news programmes and start-of-day recordings, lasting 49 minutes in all.

Both titles cost £9.99, VHS PAL only. Please allow 14 days for delivery. Andy Emmerson, below.

TELECINE: At last - an affordable telecine service! If you want 16mm films (not other gauges, sorry) transferred to VHS or S-VHS but cannot afford the usual charges, how about giving me a call? You can collect/deliver and supply your own tape to save money if you prefer. Quantity prices are available, too. Equipment has 430 lines resolution (better than S-VHS!) and handles optical and magnetic sound. Ring or send SAE for details. Andy Emmerson G8PTH, 71 Falcutt Way, Northampton, NN2 8PH. Tel: 0604-844130.

BOOKS! Large new catalogue of second-hand radio and TV books. Send four first class stamps for one issue or £2.25 cheque or postal order for next four issues. Chevet Books, 157 Dickson Road, Blackpool, Lancs., FY1 2EU. Tel: 0253-751858.

HELP! Can someone lend me a recording of the BBC "Wogan" programme made on 24th July 1991 (last BBC show from the Television Theatre)? Peter Matthews, Canzone del Mare, 70 Speedwell Road, Colchester, Essex, CO2 8DT. Thanks.

WANTED: *ex-broadcast* I.O. or vidicon camera. Any vintage considered, perhaps colour. Electronic working not essential. Also, suitable camera mount for same. Contact Dicky Howett on

0245-441811.

FOR SALE: I'm rapidly running out of storage space and I need to create some more. I have therefore reluctantly decided that I must get rid of the following: HMV 541 Radiogram (1934) - complete but non-working; GEC 2029A 25" Dual-Standard Colour TV with service manual (1968) - tube poor, otherwise OK; Echo TC185 12" Console TV (1952) - complete but non-working. Offers on the above. Also Telequipment D43 dual-beam scope in excellent working condition - £50. Please phone for details on Ipswich (0473) 328649 (David Looser).

WANTED: Scan coils, frame and line transformer for Thorn 950 mk 2 (19" tube, 110°). Ray Hyden, tel. 0922-611018.

FOR SALE: Probably the largest collection of audio and video tape recorders ever assembled, the effects of a now deceased enthusiast. Prefer to sell as one lot. No guarantees but many items working (probably!); the seller has no technical knowledge. Video tape: Peto Scott, Shibaden, National, U-Matics, N1500 (Philips), N1700 (Philips, ITT), V2000 and hundreds of tapes for these formats. Philips video disc player VRT600 + 1 disc; Hitachi CED player + 80 discs; McMichael CED player. Audio: wire and tape recorders from 1950s onwards. Hundreds of items in all. Ask for Mr Ernest Reuben on 081-291 1786 or leave message on answering machine. (Mr Reuben senior may not understand any message left with him!)

The *ILLUSTRATED* PRICE GUIDE to VINTAGE TELEVISIONS and DECO RADIOS ACCURACY Guaranteed!

Our new, 1991 edition is bigger and better than ever:

Finally--a price guide that guarantees its pricing! If you buy a vintage TV or deco radio (In mint, original condition) listed in our current Price Guide, and are unable to sell it--we guarantee to pay 75% of the listed value in the Guide! Are you tired of buying, using *unrealistically high price guides*, and realize that even the author DISCLAIMED his own prices?? Well, now you're protected--guaranteed!



- 144 ILLUSTRATIONS.....900 LISTINGS:**
- Vintage Televisions, 1920's-1950's:
Over 530 Models Priced (Values from \$25-\$4,500)
 - Deco Radios-Catalin, Mirror and Novelty sets
350 Models and variations priced (from \$50-\$15,000)
 - "Fantasy" sets noted-to alert you to repros!

List Price: \$15.95
Shipping: Continental US: \$2.05
All others: \$3.05

80 Pages of ACCURATE Pricing-

*Some day, other Guides will be accurate...
but, why wait?? Order ours today!*

orders and inquiries to:
**HARRY POSTER, P.O. Box 1883 PG
So. Hackensack, NJ 07606 U.S.A.**

E. M. I. SERVICE

Ltd.

Technical Circular (New Series) No. 36.

17.3.37.

TELEVISION:

Supplement No.4.

EMISCOPE TUBES.

Sharp knocks or impacts must be avoided particularly if the tube is vertical with the screen upwards. When putting into or out of sets great care must be taken to lower the tube gently into its mounting. A sharp tap on any part of the tube in this process may result in immediate or later low emission due to screen material being dislodged and falling on the cathode.

The screen end of the tube must never be polished or wiped vigorously with a dry cloth, nor should silk be used. A light dust only with a cotton rag is permissible - if this is insufficient, polishing should be done as by a window cleaner, with damp cloth followed by a finishing wipe with a damp chamois leather. Dry rubbing results in frictional electrification, and may cause screen material to fall off with resultant deterioration of the cathode and low emission.

Tubes must be carried with screen end downwards.

Tubes should not be stood on end on a surface such as lino, which can scratch the glass or cause other flaws which would mar the viewing surface.

E. J. G. Lewis.
Technical Information Division.

GOOD HOMES WANTED!

The following items have been offered free of charge or almost free by their generous owners, though they will doubtless accept small donations if you are pleased with what you get! This latter kind of gesture goes down well since in many instances the advertisers are not members of our group and are pensioners, widows, etc.. Where no phone number is given please enclose SAE with your letter, it's only fair.

In each case the advertiser has agreed to hold the items for one month from publication - after then it's probably the corporation rubbish dump or an antique shop. You have been warned!

* Kolster-Brandes "Regina" model PV100 television. This is a 1958 model, 24" screen on four legs. Owned from new, with operating instructions and receipt. Cherished item, needs good home. Mrs McInnes, Shepherds Bush. 081-743 3571.

* Schmidt-pattern TV projection unit (made 1953) free to good home. Probably Philips. Dimension approx. 11 x 8 x 7". Type 10950/15, serial no. 1223. No idea who made it. Mr. R. A. Marriott, Northampton 0604-765190.

HOW TO CONTACT 405 ALIVE

We want to hear from YOU! This is **your** magazine, so please send in your letters, notes and articles; don't be bashful, other people **will** be interested in what you're doing! As we do this for fun, not profit, we regret that we cannot pay for contributions but authors are encouraged to retain their copyright and are free to publish their articles in other publications as well. Send us your advertisements too.

If at all possible, please TYPE your contributions using a dark, black ribbon. This enables them to be read straight into the word-processor by a document scanner. Magic!

Contributions on computer disk are particularly welcome and your disk will be returned. I can handle most variations of IBM PC and CP/M disks in 3.5" and 5.25" size but please process your words as an ASCII or WordStar file. Through the good offices of **Radio Bygones**, we can handle Amstrad PCW and Macintosh disks, but not BBC format. If in doubt please ring first on 0604-844130. Thanks. You can now also fax your letters, ads and articles on 0604-821647.

CAN'T WAIT ANOTHER TWO MONTHS ...

... for the next issue? Well, why not build up your collection of back issues, while they are still available? Most of the information in them does not date at all, and if you enjoyed this issue you are bound to enjoy the previous ones as well. Most back numbers are in stock (and are reprinted in batches when they are exhausted). Issues 5 to 12 cost £2.50 each, while numbers 1 to 4 are available in a single volume for £5. Inland postage included, add 50p for overseas.

THE BACK PAGE

405 Alive is an independent, not-for-profit magazine devoted to the study and preservation of old television technology and programming. It has no connection with, and is not subsidised by, any other organisation. Publication is at approximately three month intervals, normally in January, April, July and October.

Correspondence is welcomed: write to the editor, Andrew Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. If your letter is not intended for publication please indicate this clearly. All letters are gratefully received and will be acknowledged in the next issue if not sooner. If you are expecting a reply you **must** include a stamped addressed envelope **and** preferably also your telephone number (in case it is quicker to telephone a reply) - thanks.

Editorial policy. We print readers' addresses only in small advertisements or when asked to. We will always be happy to forward letters to contributors if postage is sent.

Advertising rates. Classified: free to subscribers, £1 per advertisement for others. Display ads, using your artwork: £5 per half page.

Copyright (c) 1992 by Andrew Emmerson and contributors. E&OE. Whilst every care is taken in the production of this newsletter, the editor accepts no legal responsibility for the advice, data and opinions expressed. No guarantee of accuracy is implied or given for the material herein. The contents of the newsletter are covered by copyright. Partial reproduction is allowed so long as the source is quoted.

Exchange publications. You may wish to contact the following allied interest groups and publications (please send SAE with all enquiries).

BRITISH VINTAGE WIRELESS SOCIETY: Gerald Wells, Vintage Wireless Museum, 23 Rosendale Road, London, SE21 8DS.

BRITISH AMATEUR TELEVISION CLUB: Dave Lawton G0ANO, Grenehurst, Pinewood Road, High Wycombe, Bucks., HP12 4DD.

NARROW BANDWIDTH TV ASSOCIATION: Mr Doug Pitt, 1 Burnwood Drive, Wollaton, Nottingham, NG8 2DJ.

TEST CARD CIRCLE: Stuart Montgomery, 2 Henderson Row, Edinburgh, EH3 5DS.

IRISH VINTAGE RADIO & SOUND SOCIETY: Henry Moore, 9 Auburn Close, Killiney, Co. Dublin.

PROJECTED PICTURE TRUST (cinema history): Harrold Brown, 2 Eleanor Gardens, Aylesbury, Bucks..

RADIO BYGONES, 9 Wetherby Close, Broadstone, Dorset, BH18 8JB.

THE RADIOPHILE, "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP.

TELERADIO NEWS, 7 Epping Close, Derby, DE3 4HR.

TUNE INTO YESTERDAY (Old-Time Radio Show Collectors Association), 4 Prospect Terrace, Farsley, Leeds, LS28 5ES.

WOULD YOU LIKE YOUR OWN COPY OF 405 ALIVE?

Perhaps you are reading a friend's copy - now you can't wait to receive your own copy four times a year. Send a cheque for £12 (inland), Eurocheque for £13 (abroad) made out to Midshires Mediatech or \$25 cash (world air mail), which will pay for a year's subscription (four issues). The address is 71 Falcutt Way, Northampton, NN2 8PH.